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English Notes and Translation
OF BHAVABHŪTIS
UTTARARĀMACHARITA

By

C. Sankara Rama Sastri M. A., B. L.,
Advocate, Mylapore, Madras.

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INTRODUCTION

Read the Preface given at the beginning of our edition of the text as part and parcel of this Introduction.

Uttararāmacarita as a Nāṭaka.

Literature has been divided by Sanskrit rhetoricians into two classes—दृश्य that which can be seen, and श्रव्य that which can only be heard. The दृश्यकाव्य can be represented on the stage. It is also called a Rūpakam, so called because the Rūpa or character of the heroes is ascribed to the actors. Rūpakas are tenfold yiz.—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Dīma, Vyāyoga, Samavākāra, Vīthi, Aṅka and Īhāmṛga. The difference between these categories lies in the difference in the plot, the hero and the emotion. The following śloka may be perused with advantage in this connection.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।

दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् ॥

नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।

व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥

वस्तु नेता रसस्तेषां भेदकः.

Before dealing with the requirements of a Nāṭaka as conceived by Sanskrit rhetoricians, it will be necessary to say a few words about वस्तु, रस and नायक in general, in order to enable the reader to understand the full significance of those requirements.

Vastu or plot is of three kinds—प्रख्यात or renowned by tradition, उत्पाद्य or conceived by the

poet, and मिश्र or partly traditional and partly conceived by the poet. Vide Daśarūpaka :—प्रख्यातोत्पाद्यमिश्रत्वभेदात्तत्त्रिविधं मतम्.

Rasas or emotions that are considered to be the soul of poetry are nine in number—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous, and शान्त the quietistic. Vide the following extract :—

शृङ्गारहास्यकरुणारौद्रवीरभयानकाः ।

बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

According to Bharata, the founder of the Sanskrit dramaturgy, only the first eight *Rasas* are recognized to the exclusion of Śānta. The author of Daśarūpaka who follows in the wake of Bharata repudiates the Śānta rasa and holds that though Śānta has to be recognized in general poetry, it can have no place in a drama. सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते । तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात् । Consistently with his theory, Dhanika says that the dominant emotion in Nāgānanda is दयावीर and not शान्त. Vide Preface to our edition of Nāgānanda. But the general trend of opinion among Ālaṅkārikas is in favour of the ninefold classification of Rasa as stated above.

Rasa has been defined in Daśarūpaka as follows :—

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।

आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs and व्यभिचारिभावs. The nine स्थायिभावs or sentiments which make up the said nine *Rasas* are summarised in order as follows :—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।

जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are—love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. रति or love is the basis of शृङ्गार. शृङ्गार or the erotic emotion is twofold—संभोग and विप्रलम्भ, love in union and love in separation. संभोगशृङ्गार has been defined thus:—

अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ ।

दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥

By way of illustration Daśarūpaka cites the following two ślokas from Uttararāmacarita:—

किमपि किमपि मन्दं मन्दमासक्तियोगात्... Act I-27.

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा. Act I-35.

विप्रलम्भशृङ्गार is sub-divided into four classes—अयोग, मान, प्रवास and करुण. अयोग represents the separated stage of loving couples before union, and the other three kinds of विप्रलम्भ take place after their union. मान represents a separation due to love-quarrels. प्रवास is separation due to exile, of which the whole of Meghasandēśa is a monumental example. करुणविप्रलम्भ refers to the separation of lovers one of whom departs from life provided they join later on. The story of Puṇḍarīka and Mahāśvetā in Kādambarī is an example of this kind of विप्रलम्भ. It has been defined as follows:—

यूनोरेकतरस्मिन् गतवति लोकान्तरं पुनर्लभ्ये ।

विमनायते यदैकः तदा भवेत्करुणविप्रलम्भाख्यः ॥

This differs from करुणरस inasmuch as the स्थायिभाव here is रति or the mutual love leading to a re-union, whereas in Karuṇa शोक or the grief is the स्थायिभाव and there is no re-union. The distinction has been pointed out in Sāhityadarpaṇa as follows:—

शोकः स्थायितया भिन्नो विप्रलम्भादयं रसः ।

विप्रलम्भे रतिः स्थायी पुनः संभोगहेतुकः ॥

वीररस or the heroic emotion has been treated under three heads—धर्मवीर as in the case of Yudhiṣṭhira, युद्धवीर as of Rāma in Mahāvīracarita, and दयावीर as of Jīmūtavāhana in Nāgānanda.

Heroes in general are considered to belong to four different types—धीरोदात्त, धीरोद्धत, धीरललित and धीरशान्त. Valour, magnanimity, strength of character, resoluteness and all other rare virtues are the characteristics of a Dhīrodātta. Rāma, Jīmūta-vāhana and the like are examples of this type. Haughtiness due to strength and valour, love of power, self-glorification, emulation, greed and the like are characteristic of the Dhīroddhata. Paraśu-rāma, Bhīmasena, Rāvaṇa and others fall under this category. Free from care, addicted to fine arts and love and easy-going is the Dhīralalita, of whom Vatsarāja, the hero of Ratnāvalī, is a typical example. Dhīraśānta is an average hero possessed of humility, sweetness, liberality and other good qualities, ordinarily a Brahmin, like Mādhava in Mālatīmādhava. Vide Daśarūpaka—

महासत्त्वोऽतिगम्भीरः क्षमावानविकथनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥
दर्पमात्सर्यभूयिष्ठो मायाच्छन्नपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चण्डो विकथनः ॥
निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।
सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

As to what are सामान्यगुणः which every hero should possess, Daśarūpaka says :—

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्धयुत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥

Heroes for the purpose of love or शृङ्गारनायकः as they are called, are also classified under four

heads :—अनुकूल or one who is attached to one woman, दक्षिण or one who accords equal treatment to several wives, धृष्ट or one who makes bold to appear before a woman when his affections are centred elsewhere, and शठ or one who secretly commits an atrocious act of infidelity. The definitions of the above four types of Nāyaka are given in the following Śloka.

एकायत्तोऽनुकूलः स्यात् तुल्योऽनेकत्र दक्षिणः ।

व्यक्तागा गतभीर्धृष्टः गूढविप्रियकृच्छठः ॥

Rāma is an example of Anukūla Nāyaka. The following śloka from this play is generally cited to illustrate an Anukūlanāyaka.

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-

द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।

कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं

भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्रार्थ्यते ॥ Act I—39

Vatsarāja and Agnimitra are examples of Dakṣina-nāyaka. An idea of Dakṣiṇānāyaka may be had from the following illustration in the Daśarūpaka—

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसुः

यूते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ॥

इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते

देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥

For Dhṛṣṭa the following illustration is given there

लाक्षालक्ष्म ललाटपट्टमभितः केयूरमुद्रा गले

वक्त्रे कज्जलकालिमा नयनयोस्ताम्बूलरागोऽपरः ।

दृष्ट्वा कोपविधायि मण्डनमिदं प्रातश्चिरं प्रेयसो

लीलातामरसोदरे मृगदृशः श्वासाः समाप्तिं गताः ॥

And, for a Śaṭha, the following illustration is given from Amarūśataka—

शठान्यस्याः काञ्चीमणिरणितमाकर्ण्य सहसा

यदाश्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः ।

तदेतत्काचक्षे घृतमधुमयत्वद्बहुवचो-

विषेणाघूर्णन्ती किमपि न सखी मे गणयति ॥

Now we propose to consider what are the requirements of a Nāṭaka as laid down by rhetoricians. नाटके प्रख्यातमिति वृत्तं, धीरोदात्तो नायकः । शृङ्गार-वीररसयोरन्यतरस्य प्राधान्यम् ॥

In a Nāṭaka the plot must be one already chronicled in the epics or handed down by tradition. Obviously the source of the plot of this drama is the famous epic of Vālmīki. The story is drawn largely from the Uttarakāṇḍa of Rāmāyaṇa. But it is of course subjected to a good deal of variations necessary for the purpose of dramatisation. Certain important deviations from the original can be observed so far as the plot is concerned. The picture-show in the First Act is entirely a creation of the poet's imagination. Likewise are the shadow-scene, Vasiṣṭha's arrival in Vālmīki's hermitage, the meeting of elders and the battle between Lava and Candraketu. The अन्तर्नाटक in the Seventh Act is invented by the poet for the purpose of bringing home to the public the chastity of Sītā. And, the re-union of Sītā with Rāma at the end after such a long separation, is again invented by the poet in order to give a happy denouement to his play. In view of these numerous changes that have been introduced in the play, strictly speaking, it will be a fallacy to say that the plot follows the original. In fact, in all the acts of the play the poet has effected material alterations. Still the fact remains that the plot has a historical background. When a poet dramatises a historical or traditional event, he has necessarily to make substantial variations in plot. It will therefore be too much to expect that the first requirement of a Nāṭaka viz., that relating to the वस्तु or plot should be strictly complied with. If there is a substantial historical or traditional

background, the requirement must be deemed to have been satisfied. The incident of Śambūka, the abandonment of Sītā due to calumny, the slaying of Lavaṇa by Śatrughna, the meeting of Kuśa and Lava with their father disclosed for the first time and several others of this kind are incidents already chronicled in the Rāmāyaṇa.

Nextly, the hero in a drama must belong to the Dhīrodātta type. Obviously this requirement is complied with in this play, and there is no need to elaborate this point.

The next essential laid down for a Nāṭaka is that the dominant emotion of the play should be either शृङ्गार or वीर. How far is this requisition complied with in this play? It is apparent that Bhavabhūti is a doughty champion of Karuṇa Rasa. Just as Bhoja, the author of Śṛṅgāraprakāśa declares शृङ्गार to be the sole Rasa, and the other so-called Rasas to be either a modification or a phantom of Śṛṅgāra, a similar claim is advanced by Bhavabhūti for his favourite Karuṇa Rasa which alone he declares as the Rasa in unmistakable terms as follows —

एको रसः करुण एव निमित्तभेदा-

द्विजः पृथक्पृथगिव श्रयते विवर्तान् ।

आवर्तबुद्धदतरङ्गमयान्विकारा

नम्भो यथा सलिलमेव तु तत्समग्रम् ॥

Act III—47.

Quite in keeping with his predilection, he has introduced करुण as the dominant emotion in this play. Of course now and then there are references to संभोगशृङ्गार as in किमपि किमपि मन्दं, to वीर as in दृष्टिस्तृणीकृत, to रौद्र as in चूडाकुन्तलबन्धनं, to हास्य as in the scene of boy-hermits prefatory to the Fourth Act, to the अद्भुत as in विद्याकल्पेन मरुता. But all these appear and merge as phantoms on the bedrock of Karuṇa. Strict adherents to dramaturgy are not slow to

discover a domination of विप्रलम्भशृङ्गार of the Karuṇa type in this play. The re-union of Rāma and Sītā at the end ostensibly lends support to this view. But the more sensible view will be that the masterly genius of Bhavabhūti has completely set at naught the conventional requirement as to Rasa in this play. Further the description of the play within the play in the Seventh Act as dominated by the sentiments of pathos and wonderment—वचनामृतं करुणाद्भुतरसं is positive proof that he attaches no value to the rule requiring the Rasa in a Nāṭaka to be either Śṛṅgāra or Vīra.

Prastāvanā or the Prologue.

स्थापना, प्रस्तावना and आमुखं are synonyms. In the Prastāvanā the stage-director is expected to converse wittily with the actress or an assistant actor or a clown for the purpose of introducing the play to the spectators.

सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् ।

स्वकार्यप्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥ प्रस्तावना वा—

That the Prastāvanā of this Play combines as well the functions of a Viṣkambha will be clear from the Notes at pages 116 and 117.

Viṣkambha.

This is the most popular of the five methods by which the Sūcya portion of the plot is indicated in a drama. The इतिवृत्त or the plot of a drama consists of two portions viz., सूच्य and असूच्य. The portions that can be actually represented on the stage go by the name of Asūcya. On the other hand, a battle and other similar things which are prohibited to be acted on the stage, uninteresting

incidents and incidents that cover an unusually long period can only be indicated, and these things fall within the scope of the Sūcya portion of the plot. The indication of a Sūcya plot is described by rhetoricians to take place in five ways. They are विष्कम्भ, प्रवेशक, चूलिका, अङ्कास्य and अङ्कावतार. Vide Pratā-parudriya :—

इतिवृत्तं सूच्यमसूच्यं चेति द्विविधम् । असूच्यमपि द्विविधं दृश्यं श्राव्यं च । तत्र सूच्यस्य सूचनाक्रमः पञ्चविधः । तथोक्तं दशरूपके—
'विष्कम्भचूलिकाङ्कास्यप्रवेशाङ्कावतारणैः' इति.

Viṣkambha is that preliminary scene in any act of a drama in which one or more middle characters take part and which briefly indicates past or future incidents.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥

A Viṣkambha is of two kinds—शुद्ध and मिश्र. In the Śuddhaviṣkambha, middle characters (मध्यपात्र) alone take part, and the conversation is carried on only in Sanskrit; whereas in Miśra, low characters (नीचपात्र) also take part, and the Viṣkambha consists of a mixed dialogue of Sanskrit and Prākṛt.

स द्विविधः शुद्धः संकीर्णश्चेति । केवलसंस्कृतप्रायः शुद्धः, संस्कृतप्राकृत-मिश्रितः संकीर्णः ॥

A Praveśaka is also similar to a Viṣkambha in that it is intended for brevity and indicates past and future incidents. But there are certain salient points of difference between the two. In a Viṣkambha, one or more Madhyapātras or middle characters take part, and Nīcapātras or low characters also can be introduced; whereas a Praveśaka consists exclusively of low characters. And consequently, a Viṣkambha, if Śuddha, can be carried on entirely in Sanskrit, and, if Miśra, in a mixed

dialogue of Sanskrit and Prākṛt, whereas a Praveśaka is carried on only in Prākṛt. A Viṣkambha can be inserted at the beginning of any act, but a Praveśaka can never be placed at the beginning of the First Act, perhaps because the exclusive introduction of low characters at the beginning is likely to detract from the dignity of the play and to impress the audience unfavourably.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

प्रवेशकस्तु नाद्येऽङ्के नीचपात्रप्रयोजितः ॥

Another method of suggesting the link between a prior and a later Act is by making some person or persons speak from behind the screen, and it goes by the name of Cūlikā. Sometimes, the characters at the end of a certain Act themselves indicate what follows in the next Act, and this method of suggestion is called Ankāśya. But where the later Act is so connected with the previous that it seems almost a continuation of it except for the fact that the poet has divided the plot into two Acts, the method followed by the poet is described by rhetoricians as an Ankāvatāra. This is a residuary device, and in all beginnings of Acts where none of the other four exists, it is supposed that the poet has resorted to the Ankāvatāra.

अन्तर्यवनिकासंस्थैश्चूलिकार्थस्य सूचना ।

अङ्कान्तपात्रैरङ्कास्यमुत्तराङ्कार्थसूचना ॥

यत्र स्यादुत्तराङ्कार्थं पूर्वाङ्कार्थानुसंगतः ।

असूचिताङ्कपात्रं तदङ्कावतरणं मतम् ॥

In Uttararāmacarita the Prastāvanā itself serves the purpose of a Viṣkambha. In the Second Act there is a Viṣkambha in which the conversation is carried on between a hermitess and a forest-deity in the course of which it is known that a pair of children steeped in the knowledge of Jṛmbhakāstras

by birth are fostered and educated by Vālmīki, that Rāma has begun the Aśvamedha sacrifice with the golden image of Sītā as his partner and that Rāma is going to come to the Daṇḍaka to slay the Śūdra sage Śambūka. This Interlude is a Śuddha Viṣkambha as the conversation is carried on entirely in Sanskrit. The next Interlude at the beginning of the Third Act is also a Śuddha Viṣkambha consisting of a dialogue between two River-goddesses indicating the future advent of Rāma at Pañcavaṭī and Janasthāna, and the movements of Sītā under cover in the presence of Rāma. The Fourth Act begins with a Miśra Viṣkambha in which the dignified Dāṇḍāyana and the jocular Saudhātaki refer to the arrival of Vasiṣṭha, Janaka and others at Vālmīki's hermitage. The one speaks in Sanskrit, the other in Prākṛt. Hence it is a mixed Interlude. The beginning of the Fifth Act is marked by Cūlikā in which soldiers worsted by Lava gladly proclaim the arrival of Candraketu from behind the scenes. The Interlude commencing the Sixth Act is a Miśra Viṣkambha in which a Vidyādhara and his wife take part and describe the battle between Lava and Candraketu and notice the arrival of Rāma on the scene. The Seventh Act has no Viṣkambha.

N Ā N D Ī.

Nāndī is another technical term that we meet with in dramas. It means the introductory benediction at the beginning of every play. Nāndī consists in homage paid to the Deity, Brahmins, kings or the like, coupled with an invocation for blessing. Sāhityadarpaṇa defines it as follows :—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।

देवद्विजनुपादीनां तस्मान्नान्दीति संज्ञिता ॥

In popular parlance, the word Nāndī is used to denote a preliminary ceremony for the propitiation of *manes* generally performed on the eve of any auspicious religious function like Upanayana, marriage etc. The word Nāndī as applied to the benedictory verse at the beginning of a drama has been derived by the author of Nāṭyapradīpa thus:—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।

यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

नन्दन्ति अस्यामिति, अस्या इति वा नान्दी. Etymologically, Nāndī means that by which poets, musicians, spectators or literary works are delighted or shine to advantage. The etymology of the word Nāndī can also be explained in a different way. नन्दी is the bull of Lord Śiva, and his back served as a stage formerly for the dance of Śiva, which displayed the twofold varieties of Tāṇḍava and Lāsya. Since the back of Nandī served as a stage, the worship offered with a view to entry on the stage is called Nāndī.

नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम ।

तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाख्यविदो वदन्ति ॥

Nāndī really means the Pūrvarāṅga ceremony i.e., the initial worship offered with a view to a successful staging of the play. But it has come to be used to denote the benedictory verses composed by the poet himself.

It is generally believed that a Nāndī śloka should give a brief indication of the plot of a play.

अर्थतः शब्दतो वापि मनाक्काव्यार्थसूचनम् ।

In consonance with this dictum the word अमृतां in the Nāndī śloka of this play is supposed to indicate that Sītā is not dead as imagined by Rāma and

that she is going to be restored to Rāma. Perhaps the word गुरुभ्यः points to Vālmiki's intervention as an important step in the plot.

Sūtradhāra.

सूत्रधारः means the Stage-Manager. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः one who holds the conduct of the stage. This etymology is supported by the following authority :—

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।

सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥

Mātrguptācārya gives the following elaborate definition of Sūtradhāra :—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः ।

नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥

नानागतिप्रचारज्ञो रसभावविशारदः ।

नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥

छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।

तत्तद्गीतानुगलयकलातालावधारणः ॥

अवधाय प्रयोक्ता च योक्तृणामुपदेशकः ।

एवं गुणगणोपेतः सूत्रधारोऽभिधीयते ॥

The qualities required of a Sūtradhāra in the above definition are too many that it leads us to suppose that it refers to an ideal Sūtradhāra and not to all Sūtradhāras.

Sūtradhāras are of two kinds, the Nāndī-Sūtradhāra who performs the Pūrvarāṅga, and the Sthāpanā Sūtradhāra or स्थापक who introduces the play to the audience.

पूर्वरङ्गं विधाय्यादौ सूत्रधारे विनिर्गते ।

प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥

सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥

In this edition the entry of the Sūtradhāra is placed before the Nāndī Śloka on the high authority

of the commentator Nārayaṇa. According to this reading the Sthāpanā Sūtradhāra pronounces the Nāndī śloka and in continuation conducts the Prelude. This is the practice followed in Śaktibhadra's Āścaryacūdāmaṇi and in all the thirteen plays ascribed to the authorship of Bhāsa by the editor of the Trivandrum Sanskrit series. As opposed to this, there is a practice which obtains in the majority of available plays to direct the entry of Sūtradhāra after the pronouncement of Nāndī śloka. The author of Sāhityadarpaṇa approves of the former practice as a proper one and accordingly states that in Vikramorvaśīya several manuscripts place the entry of Sūtradhāra before the Nāndī śloka and that the reading there adopted is the correct one. Vide the following extract from Sāhityadarpaṇa.

उक्तं च—‘रङ्गद्वारमारभ्य कविः कुर्यात्—’ इत्यादि । अत एव प्राक्तनपुस्तकेषु ‘नान्यन्ते सूत्रधारः’ इत्यनन्तरमेव ‘वेदान्तेषु—’ इत्यादि-श्लोकलिखनं दृश्यते । यच्च पश्चात् ‘नान्यन्ते सूत्रधारः’ इति लिखनं तस्यायमभिप्रायः—नान्यन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रभृति मया नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

Some appreciative sayings about Bhavabhūti
by Sanskrit critics.

1. भवभूतेः संबन्धाद्भूधरभूरेव भारती भाति ।

एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा ॥

Āryāsaptaśatī of Govardhana. I—36.

Note the double meaning in भवभूति—the sacred ashes on Śiva and the name of the poet. The reference here is to the mastery of the poet in pathos. Even a stone will weep on hearing the poetry of Bhavabhūti dealing with the tragic. Note the phrase अपि ग्रावा रोदिति in Act I verse 28 which is reproduced in this saying.

2. भवभूतेः शिखरिणी निरर्गलतरङ्गिणी ।

रुचिरा घनसंदर्भे या मयूरीव नृत्यति ॥

Suvṛttatilaka of Kṣemendra, III—33.

This refers to the excellence of Bhavabhūti in the Śikharinī metre

3. स्पष्टभावरसा चित्रैः पदन्यासैः प्रवर्तिता ।

नाटकेषु नटस्त्रीव भारती भवभूतेना ॥

Introduction to Tilakamañjari of Dhanapāla, Verse 30.

4. बभूव वल्मीकभवः कविः पुरा ततः प्रपदे भुवि भर्तृमेण्डताम् ।

स्थितः पुनर्यो भवभूतिरेखया स वर्तते संप्रति राजशेखरः ॥

Bālarāmāyaṇa I—16.

Here Rājaśekhara claims to be an avatāra of Bhavabhūti.

ARGUMENT OF THE PLAY.

Act I. In the Prologue it is made known that the guests that have arrived for attending the coronation of Rāma have been sent back by the king to their respective homes after the festivities are over. Janaka also departs from Ayodhyā. Queen Sītā is afflicted with the separation of her father.

The Act proper begins with the entry of Rāma consoling Sītā. The chamberlain enters and announces the arrival of Aṣṭāvakra from the hermitage of R̥śyaśṛṅga where Rāma's queen-mothers, Vasiṣṭha and Arundhatī had gone for attending a twelve-year-old sacrifice begun by R̥śyaśṛṅga. After the usual enquiry of welfare, Aṣṭāvakra communicates Vasiṣṭha's advice to the queen and his

blessings that she may be endowed with heroic offspring. He also communicates Arundhatī's message to the king that the longings of Sītā during her pregnancy should be at once attended to and respected. He also conveys Vasiṣṭha's advice to Rāma that as a king he ought to make it his primary duty to please his subjects. Aṣṭāvakra then goes out. Lakṣmaṇa enters and announces that the picture representing the feats of Rāma is ready to be shown. Lakṣmaṇa points out to both Rāma and Sītā, the several stages in the history of Rāma presented in the picture. The glowing Jṛmbhaka missiles are seen attending respectfully on Rāma who declares that they will attend also on Sītā's offspring. Then attention is drawn to the wedlock of Rāma. The incident of Paraśurāma, though portrayed, is slurred over by the humble Rāma. Then the arrival of the newly married couples in Ayodhyā and their happy days in Ayodhyā are represented. Then the scene of Mantharā is skipped over at the instance of Rāma, and they come upon the scene of Rāma's alliance with Guha. Then they behold the picture of Bhāgīrathī at the sight of which Rāma invokes the blessings of the River-goddess on Sītā. Then they behold the Citrakūṭa, the incident of Virādha in the Vindhyas, the entry into Daṇḍakāraṇya, the mountain Prasravaṇa in Janasthāna where Rāma had spent many a happy night with Sītā and then the incident of Śūrpaṇakhā and the subsequent scenes of separation, the fatal exploits of Jaṭāyus and the episode of demon Kabandhā. Then they see the picture of the Pampā lake, then of Hanūmān and then the multiform display of valour on the part of the monkeys and demons up to the fire-ordeal of

Sītā. Sītā's curiosity is roused at the picture of Gaṅgā and expresses her wish again to have a plunge in its holy waters. Rāma accordingly bids Lakṣmaṇa get the chariot ready for taking her to the river. Sītā goes to sleep, leaning on Rāma. Durmukha, the spy, enters when Rāma is thinking over the glories of matrimonial felicity. On being pressed by Rāma, the spy informs the king of the scandal about Sītā. The pleasure of the subjects is paramount to Rāma. He has made up his mind to desert the queen and sends directions through the spy to Lakṣmaṇa to that effect. Rāma laments the fate that overtakes the queen. A voice from behind the scenes announces the advent of sages from the banks of the Yamunā, harrassed by the demon Lavaṇa. Rāma walks out to give orders to Śatrughna to root out the wicked king of Mathurā, Lavaṇāsura. Sītā wakes up and is dismayed by the absence of Rāma. Durmukha re-enters and declares that Prince Lakṣmaṇa is ready with the chariot to take her to the Ganges. The way being pointed out by Durumukha, Sītā walks out.

Act II. The Forest-deity of Janasthāna, Vāsantī, and the hermitess Ātreyī converse in the Interlude from which the following facts appear. Two boys Kuśa and Lava are being nursed and educated by Vālmīki. From the inspiration roused by the sight of the Krauñca bird killed by a hunter and through the grace of the Creator, Vālmīki is busy with the composition and propagation of Rāmāyaṇa. Ātreyī therefore finds it difficult to prosecute her metaphysical studies under Vālmīki and goes in search of Agastya in the Daṇḍaka forest. Vāsantī is shocked to hear of the abandonment of Sītā by

Rāma on account of the scandal of citizens. Rāma has begun to perform the horse-sacrifice with the golden image of Sītā as his partner. The sacrificial horse has been duly let loose under the guard of Candraketu at the head of a big host. A Brahmin takes his deceased son and cries 'Alas' at the premature death of his son. Rāma speculates as to which is the king's fault that has caused an untimely death among his subjects. A voice from the sky declares that a Śūdra saint Śambūka does penance on the Earth and if he is killed the Brahmin boy will be restored to life. Rāma with sword in hand, mounting the Puṣpaka chariot, goes in search of the Śūdra saint. The place where Śambūka does penance happens to be the very Janasthāna of which Vāsantī is the presiding deity.

The Act proper begins with Rāma's aiming his sword at the Śūdra saint. Śambūka re-appears as an angel, thanks Rāma for elevating him from the status of a Śūdra, points out to him the Daṇḍaka forest, reminding him of the battle with Khara, the dreary forests on the frontier, the smiling forests of the middle and takes leave of Rāma, and goes towards Agastya for initiation into Brahmavidyā. Rāma soliloquises about the good olden days he had spent in the company of Sītā at Pañcavaṭī. Śambūka re-enters and communicates the invitation of Agastya's wife. Rāma directs his chariot to Agastya's hermitage, his attention being drawn on the way by Śambūka to the mountain Krauñcāvata, the southern hills and the boisterous confluences of rivers.

Act III. In the Interlude two River-goddesses, Muralā and Tamasā by name, meet each other. Muralā is sent by Agastya's wife Lopāmudrā to Godāvarī with the message that since Rāma will

come back through Pañcavaṭī, likely to rouse painful memories of Sītā, she is to soothe him with her fragrant gentle blasts whenever he swoons. Tamasā tells that after Lakṣmaṇa abandoned Sītā in the wilderness, she threw herself into the waters of the Ganges where she delivered her twin sons and was protected by Mother Earth and Bhāgīrathī. When they were weaned, the twins were handed over by Gaṅgā to Vālmīki. Now on hearing from Sarayū that Rāma has gone to Janasthāna in connection with the Śambūka incident, Bhāgīrathī actuated by the same motive as Lopāmudrā, has brought Sītā herself to the banks of the Godāvarī on the pretext of offering worship to the Sun at the twelfth birthday of her twin sons. By the power of Bhāgīrathī, Sītā will remain invisible to others while she remains there. Tamasā is to be her escort during her stay in the vicinity of the Godāvarī.

The Act proper begins with an announcement that the elephant that had been fondled by Sītā is attacked by another tusker. Sītā calls out for her lord to rescue her babe. She hears the voice which she identifies as that of Rāma. Tamasā informs her of Rāma's advent in connection with the Śambūka incident. The trees, deer and the mountain-slopes rouse painful reminiscences in Rāma about his beloved. He swoons in consequence. At the bidding of Tamasā she touches Rāma, of course remaining invisible. The gentle touch of Sītā revives Rāma. Sītā is afraid that the king will be angry with her for her unwanted presence. Tamasā reminds her of Bhāgīrathī's mandate that she will remain invisible even to the forest-deities. Tamasā makes a touching reference to

the divergent feelings raging in the heart of Sītā at the sight of Rāma. Again behind the scenes is made the announcement of Sītā's babe-elephant being assaulted by a giant-elephant jealous of his amorous sports with his consort. Vāsantī, the forest-deity, enters the stage. Rāma and Vāsantī recognize each other. At first Vāsantī makes Rāma hasten to the rescue of the elephant, but in a minute informs him of the victory of Sītā's elephant. The victory of the babe-elephant makes Sītā speculate painfully about the state of her twin sons whose face has not been kissed by her lord. Vāsantī points out the pet peacock, the Kadamba tree grown by Sītā and the favourite slab which served as a cushion for Rāma in the company of Sītā during his life at Pañcavaṭī. Sītā looks at the emaciated condition of Rāma with anxiety. Vāsantī chides Rāma at first for his wicked abandonment of Sītā and asks him about her later history. Rāma expresses his surmise that Sītā is no more. His grief pours forth in torrents, and the emotion of pathos stirred up at the sight of familiar objects knows no bounds. Again he swoons. Again Sītā touches, and again he recovers. Vāsantī points out to Rāma the remains of Rāvaṇa's chariot remindful of Jaṭāyu's exploits which stir up the grief of both Sītā and Rāma. Rāma piteously compares his previous separation from Sītā to the present which is endless and more poignant. Rāma takes leave of Vāsantī and hastens to go to his city to complete the horse-sacrifice in which the golden image of Sītā has been associated as a partner. Sītā and Vāsantī also walk out to offer worship to the Sun.

Act IV. In the Interlude the light-hearted Saudhātaki and the dignified Dāṇḍāyana, two pupils of Vālmīki who are enjoying the holiday due to the arrival of distinguished guests including Vasiṣṭha, Rama's queen-mothers and Janaka, discuss about the grand preparations in cooking going on in Vālmīki's hermitage, about the reception of Vasiṣṭha and Janaka by Vālmīki with different kinds of honey-offering. It is related that Janaka after conferring in private with Vālmīki and Vasiṣṭha remains under the shade of a tree outside the hermitage of Vālmīki.

The Act proper begins with the sorrowful soliloquy of Janaka due to the calamity of Sītā. It is interrupted by the advent of Kausalyā and Arundhatī. Janaka makes his obeisance to Arundhatī. Janaka coldly enquires about the welfare of Kausalyā. At the sight of Janaka, Kausalyā swoons. Janaka recalls to his mind the happy terms on which he moved with Daśaratha, and sprinkles water on Kausalyā. Kausalyā regains consciousness. Arundhatī assures Kausalyā that the end will be happy. A bustle is heard at a distance, of boys playing. In their midst a Kṣatriya boy attracts the attention of Janaka and Kausalyā. Janaka sends word to Vālmīki enquiring about the boy. On being sent for, the boy whose name is Lava approaches the elders. At his sight Kausalyā and Janaka are impressed with the correspondences in features between the boy and Sītā. They enquire about his mother, but he is only able to say that he belongs to Vālmīki. In the meanwhile, a command of Candraketu is proclaimed to the soldiers that they should not trespass upon the precincts of the hermitage. The elders are delighted on hearing the command of Candraketu.

From them Lava learns Candraketu is the son of Ūrmilā. In view of the proficiency of the boy in the Rāmāyana-legend which he had learnt from Vāl-mīki, Janaka attempts to enquire about the later history of Sītā, but he is baffled. The clever Vāl-mīki had written that portion of the story with his own hand in the form of a drama and sent it to the sage Bharata to be enacted by celestial damsels. That book had been sent under the guard of Lava's elder twin brother Kuśa. The abandonment of Sītā in the forest is described as the limit up to which Rāmāyana has been taught him. This reminds Janaka of the pathetic helplessness of Sītā at the time of her abandonment. Lava learns from Arundhatī that the persons before them were Janaka and Kausalyā. Janaka's rage is roused by the calumny spread by citizens about Sītā, but Arundhatī pacifies him. The fellow-pupils of Lava come in a hurry and jubilantly declare their having seen an animal known as horse. Taking leave of the elders, Lava walks out with the boys and hears the proclamation that the horse belonged to Rama, the only warrior of the seven worlds. Lava's pride is wounded by the proclamation, and he bids the boys pelt the sacrificial horse with stones and turn him back. The soldier is enraged by the utterance of Lava, wants him to flee away before Candraketu arrives. Lava responds to this by bravely stringing his bow.

Act V. Candraketu hastens on a chariot driven by Sumantra to the rescue of his soldiers routed by Lava. He admires the heroism of Lava. At the sight of Lava, Sumantra is reminded of Rāma as a boy. Candraketu invites Lava for battle. When Lava turns towards Candraketu, he is pursued by

the king's soldiers behind the back. Candraketu is ashamed of the unequal fight that his soldiers wage against the single hermit-boy. Enraged at the action of the soldiers, Lava discharges Jṛmbhakāstra and paralyses the whole army. Then the two princes meet each other. Some inward bond of love seems to unite each other. Sumantra's suspicion about the parentage of Lava gradually gains ground. Candraketu desires to get down from the chariot to fight with Lava who is on foot. Sumantra reluctantly agrees to the course. But Lava asks Candraketu to get back to his chariot. Candraketu requests that if he were to do so Lava should also get into one of the chariots of Candraketu and fight from there. With seeming humility Lava declines the offer. Sumantra says to Lava that if only King Rama were to see him his heart will flow with kindness towards him. Lava appreciates the greatness of Rāma, but says that the haughty proclamation of soldiers was objectionable. Candraketu asks Lava if he were not tolerant of even Rāma's greatness and suggests that perhaps Lava was not aware of Rāma's victory over the great Paraśurāma. Lava says he knows that and much more too about Rāma whose life was tainted in the three faults of the slaughter of Tātakā, the three backward steps placed in the battle of Khara and the shameful slaying of Vālin. These references infuriate Candraketu. Both the boys repair to a site fit for battle.

Act VI. In the Interlude a Vidyādhara and his mate seated in an aerial car describe the fight between Lava and Candraketu which they witness from above. The fire-missile discharged

by Candraketu spreading a world-wide conflagration is promptly subdued by the Varuṇa missile aimed by Lava. Candraketu in his turn scatters far off the rains and clouds of Lava's Vāruṇāstra by his Vāyu missile. Rāma comes in the middle and stops the battle by soft words.

In the Act proper Rāma enquires about the welfare of Candraketu who joyfully introduces Lava to him. A mysterious affection crops up in the mind of Rāma towards Lava. He justifies Lava's intolerance on hearing the proclamation of Rāma's glory, and persuades Lava to withdraw the Jṛmbhaka missile. But he wonders how the boy and his brother Kuśa got the Jṛmbhaka missile. Kuśa hastens to assist Lava in the fight with the king's forces which he had heard of from his friends. At the request of Lava, Kuśa calms down and pays homage to Rāma. The personality of Kuśa and Lava deeply impresses Rāma and reminds him of Sītā's features. The residence, the age and the Astraic knowledge of the boys induce suspicions in Rāma's mind about their identity. The thought of Sītā evokes tears in Rāma's eyes. When Lava is wondering what will be the cause, Kuśa traces the grief of Rāma in an unconcerned manner to his separation from Sītā who was dearly loved by him, a fact known to them from a knowledge of Rāmāyaṇa. At the request of Rāma, the boys recite some verses from Rāmāyaṇa which deeply rouse Rāma's painful memories about Sītā. At this stage Vaśiṣṭha, Vālmīki, the queen-mothers of Rāma and Janaka hasten to the spot to put an end to the battle between Lava and Candraketu which they had heard of. The meeting of Rāma

with the elderly folk proves to be a trying scene for all concerned.

Act VII. The whole host of citizens and countrymen are assembled on the banks of the Ganges at the behest of Vālmīki to witness the staging of a play composed by him. In response to the invitation of Vālmīki, the members of the Royal household attend the performance, including Rāma and Lakṣmaṇa. Kuśa and Lava are assigned equal status with Candraketu in the gallery of audience.

The play within the play begins. The stage-manager enters and intimates to the audience that the dramatic piece abounding in the pathetic and marvellous emotions composed by Vālmīki is going to be put on boards. The bewailment of Sītā behind the scenes is heard, calling out for her lord and Lakṣmaṇa for succour when she is left alone in the wilderness. The Stage-manager announces that Sītā throws herself into the Ganges, feeling the pangs of delivery, and the Stage-manager makes an exit. Then enters Sītā in a state of swoon, supported by the goddesses Earth and Gaṅgā, each having an infant on her lap. They console her. They disclose their identity to her. The goddess Earth expresses her bitter feelings at the conduct of Rāma, but is consoled by Gaṅgā who defends him. Sītā requests her mother to absorb her within the Earth. But her mother asks her to wait till the children are weaned. The bustle of Jṛmbhakas conferred by Rāma on the children when they were in the womb is heard, and they are requested by the goddesses to make an exit, to come back whenever the boys think of them.

Gaṅgā decides that Vālmīki should initiate the boys in the Kṣatriya ritual. Accordingly Mother Earth bids Sītā look after the boys till they are weaned. Here ends the play within the play.

All this has been watched by Rāma and Lakṣmana with alternate feelings of joy and sorrow, and in the end Rāma swoons. Attention being drawn by a voice behind the curtain, Lakṣmana observes at a distance the emergence of Sītā with the two goddesses from the waters of the Gaṅgā. Arundhatī enters along with Sītā handed over to her by the goddesses. At the bidding of Arundhatī, Sītā touches her lord, and he comes back to his senses. Arundhatī points out the goddesses to Rāma. Gaṅgā and the Mother Earth announce from behind the scenes that they have respectively carried out the request made by Rāma regarding Sītā, and they disappear. Arundhatī exhorts the people to give their verdict about Sītā. In penitence all the people assembled bow down before Sītā. Arundhatī directs Rāma to take back Sītā and engage her as his living partner in the horse-sacrifice. Lakṣmana salutes Sītā. Arundhatī goes out. As directed by her, Vālmīki enters with Kuśa and Lava. Vālmīki introduces the parties to each other. They are overjoyed by their meeting. To add to their jubilation the announcement from behind the scenes is made that Śatrughna has returned after slaying Lavaṇāsura. The entire royal household is extremely delighted by the happenings. Thus the drama closes with the happy re-union of Rāma and Sītā and the meeting of their children.

UTTARARĀMACARITA

(THE LATER HISTORY OF RĀMA)

ACT THE FIRST

(At the end of the Stage-benediction)

(Enter the Stage-director)

Stage-director. To the Gurus of the day as well as to those of old, we desire to pronounce our salutation. May we also salute that Goddess of Speech who is the immortal fragment of the Spirit. (1)

No need to be elaborate. To-day I announce unto the respected gentlemen • assembled at the procession of the Lord presiding over Kālapriya,— Know ye, revered gentlemen, thus :— There is a revered descendant of Kaśyapa named Bhavabhūti, son of Jatukarṇī, who wears the mark of Śiva's foot and who is well-versed in grammar, exegesis and philosophy—

On whom, the Brahmin, as on Brahman, did this Goddess of speech attend like a submissive handmaid. The later history of Rāma composed by him is going to be put on boards. (2)

Lo ! Through a poetic stroke I have become a citizen of Ayodhyā and one living in those days. *(Looking around)* Hallooh ! When this is the occasion for the coronation of the revered emperor Rāma, the fire that consumed the race of Rāvaṇa,

in which gay musical concerts are apace day and night, how is it that the music parties are suspended at present in the outer courtyards ?

(Enter an Actor)

Actor. Sir, because the allies in the battle of Laṅkā—the noble monkeys and Rākṣasas, and the Brahmin sages and divine sages sanctifying the different quarters who came to pay their respects—all of them in whose honour festivities took place all these months, have been sent back by His Majesty to their homes.

Stage-director. Ah ! I see the reason.

Actor. Further—

The queen-mothers of Rāma, escorted by Vasiṣṭha and placing in front Arundhatī, have gone to their son-in-law's hermitage for the sacrifice. (3)

Stage-director. As I am a foreigner here, I ask you—who is the son-in-law ?

Actor. King Daśaratha begot a daughter named Śāntā. He gave her as an adoptive issue to King Romapāda. (4)

Rśyaśṛṅga, the son of Vibhaṇḍaka, married her. He has begun a sacrifice that will last for twelve years. In pursuance of the same, the elderly folk have gone there, leaving behind Jānakī despite her advanced stage of pregnancy.

Stage director. Why all this ? Come. Let us attend the palace according to the custom of our caste.

Actor. Then recall to your mind a faultless song in praise of His Majesty to greet him.

Stage-director. Comrade.

By all means one should speak out. Where is freedom from censure ? As in the purity of women, so in that of speeches is the world (ever) an accuser. (5)

Actor. The worst accuser, it ought to be said.

For, even with reference to Queen Sītā, the public is not without scandal. Her stay at the demon's house is the bedrock for the scandal, whereas her purification by fire is a matter of doubt. (6)

Stage-director. It will be a grave pity if only this rumour were to reach His Majesty's ears.

Actor. Sages and gods will confer happiness by all means. (*Walking about*) Hallooh ! Where is His Majesty now ? (*Hearing*) The people say thus—

'Having come to show his regard out of affection and spent these days in glee, Janaka has now gone to Videhas. And in order to console the queen who is therefore gloomy in spirits, the king, leaving the court-house, enters the inner chamber.' (7)

(*Exeunt Both*)

PRELUDE.

(*Enter Rāma and Sītā seated*)

Rāma. Queen Vaidehī, be cheerful. They, our elders, are themselves unable to leave us.

But the obligatoriness of the daily ritual takes away their freedom of action. The status of householders for those who have kindled the sacrificial fires according to the Vedic ritual is indeed taxing by reason of penalties in the event of omission. (8)

Sitā. I know, my lord, I know. But painful are separations from elders and kinsmen.

Rāma. Thus do these temporal objects really break the heart at the vital point. Out of disgust for them, wise men take rest in the woods after abandoning all pleasures.

(Enter Chamberlain)

Chamberlain. Dear Rāma—*(Half saying thus, with apprehension)* Your Majesty.

Rāma. *(With a smile)* Sir, indeed “Dear Rāma” is the only charming term of address towards me to be used by my father’s servant. Hence speak as you are used to.

Chamberlain. Your Majesty, Aṣṭāvakra has arrived from the hermitage of R̥śyaśṛṅga.

Sitā. Why is he delayed ?

Rāma. Admit him soon. *[Exit Chamberlain
(Enter Aṣṭāvakra)]*

Aṣṭāvakra. Hail to you both.

Rāma. Bow to Your Holiness. Take your seat here.

Sitā. Your Holiness, bow to you. Are my elders together with their son-in-law and the venerable Śāntā keeping well ?

Rāma. Did my brother-in-law, His Holiness R̥śyaśṛṅga, and the revered Śāntā finish the drinking of Soma without impediment ?

Sitā. And do they remember us ?

Aṣṭāvakra. *(Sitting)* Yes. Queen, your family guru—His Holiness Vasiṣṭha says this to you—

‘Darling, the goddess Earth gave birth to you. The king who is equal to Brahman is your father.

You are the daughter-in-law of those kings in whose race the Sun and ourselves are gurus. (9)

So what else shall we pray for you? May you only give birth to heroic offspring.'

Rāma. We are blessed.

With the pious men of the world, their language follows the sense, whereas with the venerable seers, the sense follows their speech. (10)

Aṣṭāvakra. And this message has been again and again communicated by Her Holiness Arundhatī, the queens and Śāntā—'If Queen Sītā has any longing during her pregnancy, it must be respected at once.'

Rāma. I will do so if she says.

Aṣṭāvakra. This is the message to the queen sent by her sister-in-law's husband—'Child, you have not been brought here, being in an advanced stage of pregnancy. Child Rāmabhadra also has been stopped for your diversion. Hence we will see you with your lap graced by your sons.'

Rāma. (*Eagerly, with a smile*) So be it. Have I not been given any mandate by His Holiness Vasiṣṭha?

Aṣṭāvakra. Be it heard.

'We are confined here by our son-in-law's sacrifice. You are yet a boy, and the kingdom recently got. Be intent on pleasing your subjects. For, more than your own selves, fame is the highest wealth for you.' (11)

Rāma. As the sage Vasiṣṭha commands.

I have no pain in forsaking love, compassion, happiness or even Jānakī, if need be, for pleasing the world. (12)

Sitā. My lord, that is why you are the foremost scion of Raghu's race.

Rāma. Eh ! Who is there ? Let Aṣṭāvakra be comforted to take rest.

Aṣṭāvakra. (*Rising and walking about*) Eh ! Prince Lakṣmaṇa has come. [Exit

(*Enter Lakṣmaṇa*)

Lakṣmaṇa. Glory to you, sir. In this screen your history is portrayed by the artiste Arjuna as explained by us. You may see it, sir.

Rāma. Dear, you know how to amuse the queen who is depressed in spirits. Then how far is it drawn ?

Lakṣmaṇa. As far as the purification of the revered lady by fire.

Rāma. (*Apologetically*) Peace be.

What is the use of other purifications to her who is pure by birth ? The water of the holy river and fire do not need purification from elsewhere. (13)

Queen, born of the sacrifice of gods, pardon me. Here is my life-long salutation to you.

The wicked public has to be propitiated by those who hold their pride of birth in high esteem. Hence the unkindly words spoken by me are not worthy of you. For a fragrant flower, a place on the head is the one fitting by nature, not tramplings under the feet. (14)

Sitā. My lord, let it be. We shall see your story. (*Rising, walks about*)

Lakṣmaṇa. Here is the picture.

Sitā. (*Observing*) Who are these that seem to stand in attendance on my lord, gathering densely above ?

Lakṣmaṇa. Queen, these are the Jṛmbhaka missiles with all their mysteries which from His Holiness Kṛśāśva devolved upon the sage Viśvāmitra, son of Kuśika and friend of the Universe, and were graciously bestowed by the latter on the Sire at the slaying of Tātakā.

Rāma. Queen, salute the divine missiles.

The ancient gurus beginning with Brahmā, having performed penance of different kinds for over a thousand autumns for the upkeep of scriptures (or of Brahmins), discovered the energy of their own penance taking a shape in these missiles. (15)

Sītā. I bow to these.

Rāma. By all means these will attend on your offspring.

Sītā. Great favour shown to me.

Lākṣmaṇa. Here is the scene of Mithilā.

Sītā. Oh ! Here is drawn the picture of my lord possessed of a fascinating body, blue, tender, soft and compact like a fresh-blown blue lotus, possessed of a highly delightful handsomeness observed by my father rendered motionless by wonder, with Śiva's bow broken lightly and with the tuft of hair serving as the only charming ornament.

Lakṣmaṇa. Madam, see, see.

Here your father and Śatānanda, the son of Gautama and preceptor of the Janaka kings, offer their respects to Vasiṣṭha and others of the bridegroom's party. (16)

Rāma. This is well-done.

Who does not hold dear an alliance between the families of Janaka and Raghu, where the son of Kuśika is himself both the giver and the acceptor ? (17)

Sitā. These are indeed the four brothers having just had the auspicious shave preparatory to marriage. Here are you all bedecked in auspicious attire and engaged in marital rites. Oh ! I imagine, I am in that very place and at that very time.

Rāma. Even so.

Good-faced lady, that time seems now to be afoot when your hand proffered by Śatānanda and bearing the charming bracelet and appearing like high glee in a concrete shape, delighted me. (18)

Lakṣmaṇa. This is yourself, madam. This is the respected Māṇḍavī, and this is the daughter-in-law Śrutakīrti.

Sitā. Child, who is this other girl ?

Lakṣmaṇa. *(With a bashful smile) (Aside)* Eh ! The madam asks about Ūrmilā. Let it be. I will take her on further. • *(Aloud)* Madam, see what ought to be seen. Here is this Lord Paraśurāma, the one pledged to the destruction of Kṣatriyas.

Sitā. *(In excitement)* I tremble.

Rāma. Sage, bow to thee.

Lakṣmaṇa. Madam, behold. Here he is by the Sire—*(when thus half-said)*

Rāma. *(With a rebuke)* Eh ! Much more is to be seen. Show further on.

Sitā. *(Affectionately watching)* My lord, you shine to advantage by this greatness of modesty.

Lakṣmaṇa. Here we have come to Ayodhyā.

Rāma. *(With tears)* I remember. Alas !

Those days of ours are gone for ever, the days when our father was alive, when our honeymoon was yet fresh and when we were cared for by our mothers. (19)

And at that time this Jānakī,—

As a child, bearing a face, sweet to look at through the flowers in the form of teeth which were few and far between by reason of the fall of others and which on both sides had charming buds emerging out, increased the pleasurable longing of my limbs by means of her delightful limbs which were elegant par excellence, were almost on a par with moonlight and which displayed lovely gestures with natural simplicity. (20)

Lakṣmaṇa. This is the incident of Mantharā— (hunch-backed woman).

Rāma. (*Showing further on in haste*) Queen Vaidehī,

This is that Īṅgudī tree in Śṛṅgiberapura where formerly our meeting took place with our friend, the lord of hunters. (21)

Lakṣmaṇa. (*Laughing, within*) Eh ! The story of our middle mother in rank has been suppressed by the Sire.

Sītā. Oh ! This is the scene of the tying of the matted hair.

Lakṣmaṇa. The sacred vow that used to be taken by the aged Ikṣvākus after divesting themselves of kingship in favour of their sons, viz., that of life in forest was observed by the Sire in his boyhood. (22)

Sītā. Here is the Goddess Bhāgīrathī with her clear crystal sacred waters.

Rāma. Goddess of Raghu's race, bow to you.

O Goddess, having performed penance of different kinds, unmindful of the torments of his own body, Bhagīratha, after a long time, redeemed

(from their lowly place) his great grandfathers in days of yore who diligently searched for the sacrificial horse of Sagara, dug the earth, were burnt in anger by the fire of Kapila and who were ultimately touched by your waters. (23)

Such as you are, mother, take a deep interest in the welfare of your daughter-in-law Sītā in the same way as Arundhatī.

Lakṣmaṇa. Here is the banyan tree known as Śyāma, referred to by Bharadvāja on the bank of the Yamunā on the road leading to the Citrakūṭa.

(Rāma gazes eagerly)

Sītā. My lord, do you remember the site ?

Rāma. Eh ! How can it be forgotten—

Where on my bosom you reposed your limbs—inactive, elegant and charming due to fatigue of journey, shampooed by means of close embraces, and weak like crushed lotus-stalks,—and fell asleep ? (24)

Lakṣmaṇa. This is the meeting of Virādha at the gateway of the forest of Vindhya.

Sītā. Enough of this at present. I shall see with my own eyes the entry into the southern forest where the umbrella of palmyra-leaves was held over me by my lord with his own hand.

Rāma. These are the penance-groves on the banks of the rivulets of mountains, consisting of trees resorted to by Vaikhānasas, where the householders in retirement from the world, cooking their handfuls of rice with the primary ideal of hospitality, have fixed their homes. (25)

Lakṣmaṇa. This is the mountain named Prasravaṇa in the heart of Janasthāna, whose clefts are

roaring with the noise of the Godāvarī which is closely hemmed in by thick jungles on both the banks,—jungles possessing the charming blue of dense groups of trees and whose blue colour is heightened by the clouds showering without interruption.

Rāma. Fair one, do you remember those days when we were happy with the comforts offered with respect by Lakṣmaṇa on that mountain ? Do you remember the Godāvarī there with its sweet water ? And, do you remember our movements in its neighbourhood ? (26)

Further—

The night alone came to an end with the passing of its hours unnoticed, while, clinging to each other with united cheeks, we indefinitely prattled something in a peculiar strain and with a faint voice, our hands being engaged in a close embrace of each other. (27)

Lakṣmaṇa. This is the advent of Śūrpaṇakhā at Pāñcavaṭī.

Sitā. Ah ! My lord, only till then did I see you.

Rāma. Eh ! You that are afraid of separation, this is a picture.

Sitā. In any manner, a wicked person creates unhappiness.

Rāma. Alas ! The incident of Janasthāna seems to me to have revived.

Lakṣmaṇa. Next is this depicted. By creating the fraud of the golden deer, the hateful demons acted in such a manner as gives pain, though washed out. At the conduct of the Sire, with the senses dulled, in the lonely Janasthāna, even a stone will weep, even the heart of adamant will break. (28)

Sitā. (*Weeping, to herself*) Alas ! My lord, the joy-giver of the world, languished thus for my sake.

Lakṣmaṇa. (*Looking at Rāma, suggestively*) Sir, what is this ?

This fall of tears, like a broken wreath of pearls, spreading in streams, touches the earth with its shattered drops. And, the grief whose intensity oppresses the heart, though suppressed, is seen through by others by reason of the throbbing lower lip and nose. (29)

Rāma. Child.

The fire of grief born of the separation of the beloved at the time, though severe, was endured by me with a desire to wreak vengeance, but smouldering in the mind and bursting forth, it now causes severe torment like a wound in the vitals of the heart. (30)

Sitā. Oh fie ! Oh fie ! By reason of the torment transgressing all bounds, I too imagine myself as deprived of my lord.

Lakṣmaṇa. (*Within*) Let it be. I shall divert it. (*Seeing the picture, aloud*) Next is this display of valour by the esteemed father Jaṭāyus, the eagle-king of hoary antiquity ranging for Manvantaras.

Sitā. Ah father, parental love has been put into effect by you.

Rāma. Oh father, descendant of Kaśyapa, king of birds, where is the birth of a great holy pious person of your stamp again ?

Lakṣmaṇa. Here at the end of Janasthāna there is the region of Daṇḍaka forest known as Kuñjavān, occupied by Demon Kabandha (headless

demon). And by its side, this is the site of the hermitage of Mataṅga. There there is the huntress—saint named Śramaṇī. And, this is the lotus-tank called the Pampā.

Sitā. Here it is said that my lord wept aloud, bidding good bye to his wrath and courage.

Rāma. Queen, pleasant is the lake.

In this the portions covered by lotuses whose shining big stalks were shaken by the wings of swans rattling with intoxication and the portions covered by blue lotuses were minutely seen by me in the intervals between the fall and rise of tears. (31)

Lakṣmaṇa. This is the venerable Hanūmān.

Sitā. This noble person is the great benefactor that brought relief to the world of the living that had long remained in distress.

Rāma. This is that long-armed son of Añjanā whom we luckily got and through whose valour ourselves and the whole world have become happy. (32)

Sitā. Child, what is the name of this mountain which makes the peacocks dance on the groups of trees putting forth flowers; where my lord with a dirty body bearing the fascination of personality as the only thing spared, and swooning, is drawn at the foot of the tree, supported by you with a weeping face?

Lakṣmaṇa. This is the mountain known as Mālyavān, fragrant with Arjuna flowers, where the blue charming fresh cloud covers the peak. Here the Sire—

Rāma. Stop, stop. I can't endure it any longer. My separation from Jānakī seems to have revived. (33)

Lakṣmaṇa. Further on these are the innumerable marvellous feats, vying with one another, of the Sire and the noble monkeys and Rākṣasas. Madam, you are tired. So I would ask you to take rest.

Sītā. My lord, with a pregnant woman's longing roused by the sight of the picture, I have something to intimate.

Rāma. Do command.

Sītā. I wish I may again sport in the calm and serene forests. I may again plunge into the sacred river Ganges which yields a holy, pleasant and cool bath.

Rāma. Dear Lakṣmaṇa.

Lakṣmaṇa. Here I am.

Rāma. Child, it was only now intimated by our elders that the pregnant woman's longing must be satisfied soon. Hence bring a smooth-running chariot.

Sītā. My lord, you must also come.

Rāma. Oh cruel-hearted one, should this be told ?

Sītā. Then I am pleased.

Lakṣmaṇa. As the Sire commands. [*Exit*

Rāma. Beloved, take your seat by the side of the window.

Sītā. Be it so. I am worried by sleep due to fatigue.

Rāma. Then lean on me with pressure to facilitate the sleep.

Let your hand bearing drops of sweat due to fatigue mingled with fear, and consequently bearing the elegance of an oozing rosary of moonstone beads kissed by the rays of the Moon, be placed on my neck as if to infuse life in me. (34)

(*Doing so, with delight*) Dear, what is this ?

Impossible to be ascertained either as pleasure or as pain, is it swoon or sleep, or is it a spread of poison or intoxication ? The metamorphosis which comes over me lulling my senses at every touch of yours stupefies and enwraps me. (35)

Sitā. What else is it than your supreme condescension towards me ?

Rāma. These happy traits of you, the lotus-eyed, are nectar to the ears and elixirs to the mind (for all), and (particularly in my case) are rejuvenators of the withered blossom of life, infusing delight and alluring the senses in their entirety. (36)

Sitā. Sweet speaker, come, let us lie down.
(*Looks on all sides*)

Rāma. Eh ! What do you search for ?

Ever since the time of marriage, whether at home or in the woods, whether in infancy or in youth, Rāma's hand to which no other lady has had access is your pillow to help you to sleep. (37)

Sitā. (*Gesticulating sleep*) Yes, my lord, it is there. (*Sleeps*)

Rāma. How ! With sweet words on her lips, she has gone to sleep on my breast ! (*Reflecting*)

She is the presiding deity of fortune in my home, she is a brush dipped in nectar to my eyes. This her touch is a thick coating of sandal-juice on my body. This her hand round my neck is a cooling and tender wreath of pearls. What feature of hers is not dear if, as a matter of fact, so unbearable is her separation ? (38)

(*Enter Female Doorkeeper*)

Female Doorkeeper. Just arrived, Your Highness.

Rāma. Eh ! Who ?

Female Doorkeeper. The close attendant of Your Highness—Durmukha.

Rāma. (To himself) Durmukha, the inmate of the harem ? He was sent in the midst of citizens and rural inhabitants as a spy. (Aloud) Let him come.

(Exit Female Doorkeeper)

(Enter Durmukha)

Durmukha. (Within) Ha ! How am I to inform His Highness of such an unthinkable rumour about Queen Sītā now ? Nay, such indeed is the duty of my unfortunate self.

Sītā. (Mutters in a dream) Ha ! Beneficent lord, where are you ?

Rāma. The reminiscence of separation revived by the sight of the picture, causing grave torment, creates her torture in dream. (Affectionately rubbing her body)

The conjugal felicity—where amity prevails in weal or woe, which continues the same at all stages, where the heart finds its rest, whose pleasure is never blighted by old age and which takes deep root in the zenith of love matured by the removal of the veil in due course—at least a fragment of that conjugal felicity is prayed for at any cost. (39)

Durmukha. (Going near) Glory to Your Highness.

Rāma. Tell what was observed.

Durmukha. The citizens and countrymen glorify your Highness thus : ‘We have been made to forget the great king Daśaratha by our King Rāma.’

Rāma. It is only a generous encomium. Mention some fault so that it may be rectified.

Durmukha. (Weeping) Your Highness will listen. *(Whispers in the ear)* Just so.

Rāma. Ha! Ha! Ha! Too severe is the sting of scandal like the fall of thunderbolt. *(Swoons)*

Durmukha. Take heart, Your Highness.

Rāma. (Becoming consoled)

Fie, fie upon this scandal about Vaidehī due to residence in a stranger's house. Once dispelled by marvellous proofs, it has again spread out all round by the ill will of Fate like a mad hound's poison. (40)

What shall I do now, unfortunate that I am? *(Reflecting, piteously)* Nay, what else is possible?

It is the duty of the high-born to please the public by whatever means possible, a duty which was fulfilled by my father, leaving, as he did, myself and his life. (41)

It is only now that I got the message of Vasiṣṭha to the same effect. Moreover—

Tradition, noble and chaste, has been brilliantly set up by the world's best monarchs, the scions of the solar race. If a black repute attaches to it owing to my contact, alas, fie on me, the unlucky person. (42)

Oh queen sprung from the sacrifice of gods. Ha! You that purify the Earth by the condescension of birth. Ha! You, the joy of the race of Nimi and Janaka. You that shine through a character commended by Fire, Vasiṣṭha and Arundhatī, You whose very life is Rāma, Ah dear companion in my forest-life. One dear to my father, one of sweet and few words, how does such a lot befall you who are of such a type?

The beings in the world are sanctified by you, whereas the people's talks about you are sacriligious. The people find their saviour in you, whereas you yourself are to perish without a saviour. (43)

(*Towards Durmukha*) Durmukha, tell Lakṣmaṇa 'This new king Rāma gives orders thus—' (*Whispers in the ear*) Just so.

Durmukha. Alas ! How did Your Highness, by the words of vile persons, resolve thus now with reference to the queen who was purified by the fire and who holds the holy offspring of Raghu's race in her womb ?

Rāma. Peace. Townsmen and countrymen—vile persons are they ?

The race of Ikṣvāku is held dear by the subjects. Through fate, a ground for scandal has come into being. Who is to believe in that marvellous deed at the time of expiation ? That occurrence is far off. (44)

Hence go.

Durmukha. Alas, queen ! [Exit

Rāma. What a pity ! I have become a cruel being by a most loathsome act.

By foul play I offer unto Death my beloved—bred up from infancy with sweet favours and alike in feeling due to intimacy, as a butcher does his domestic bird. (45)

So, being an unapproachable sinner, why should I defile the queen ? (*So saying, he lifts the head of Sitā slowly and drags back his hand*)

Foolish lady, leave me, a novel Caṇḍāla by action as I am. You have resorted to a poisonous tree of baneful effect, mistaking it for a sandal tree. (46)

(Rising) Alas ! The world of the living has now become topsy-turvy. The purpose of life is at an end. The world has now been made a deserted wilderness to Rāma. The worldly existence is a void. The body is a sheer log of wood. I am helpless. What shall I do ? What is my refuge ? Nay.

Life is imposed on Rāma simply to feel pain—life screwed up to the heart by the adamantine nail of breath which tortures the springs of life. (47)

Oh mother Arundhatī, Your Holinesses Vasiṣṭha and Viśvāmitra, Lord Fire, Oh Mother Earth, Oh father Janaka, Oh mothers, Oh dear friend Great king Sugrīva, Gentle Hanūmān, the great benefactor and lord of Laṅkā—Vibhīṣaṇa, my friend Trijaṭā, you are all duped, you are all disgraced by damned Rāma. Or, who am I to call out for them now ?

Those high-souled persons, mentioned by name by me, the ungrateful wretch, are, I think, touched by sin. (48)

Cruel that I am, I offer as a victim to the beasts of prey, the beloved housemate, the beauty of my home, who is heavy with a grown-up womb throbbing with pain, tearing her off my breast where she has leaned and gone to sleep in confidence. (49)

(Touching Sitā's feet with his head) Queen, this is the last touch of your lotus-like feet by Rāma's head. *(Weeps)*

(Behind the scenes)

Alas ! Alas !

Rāma. Eh, find out what it is.

(Again behind the scenes)

The congregation of sages who perform severe penance and live on the banks of the Yamunā,

being frightened by Lavaṇa, seeks shelter under you. (50)

Rāma. Ah ! How ? There is still panic of Rākṣasas. So I shall send Śatrughna for rooting out this wicked son of Kumbhīnasī, the native of Mathura. (*Walking about a little and again turning back*) Ah queen ! How are you going to become thus ? Goddess Earth, take care of your commendable daughter Jānakī—

Who is the entire cause of the glory of the families of Janakas and Raghus,—possessed of virtuous conduct, and whom you gave birth to at the holy sacrifice of gods. (51)

[*Weeping, Exit.*

Sītā. Ah virtuous lord. (*Suddenly rising*) Ah fie ! Ah fie ! I am cheated by an evil dream. I bewail for my lord. (*Seeing*) Ah fie ! Ah fie ! He has gone leaving me alone. What is this now ? Let it be. I shall take him to task if I am brave enough on seeing him. Who is the attendant here ?

(*Enter Durmukha*)

Durmukha. Your Highness, Prince Lakṣmaṇa intimates—‘The chariot is ready. The queen will be pleased to get in.’

Sītā. I am ready to get up. (*Rising and walking about*) The weight of embryo seems to be in motion. So let us walk slowly.

Durmukha. Here, here, Your Highness.

Sītā. Bow to the deities of Raghu’s race. Bow to the sages whose wealth is penance.

(*Exeunt Omnes*)

End of the First Act
known as the Picture-show.

ACT THE SECOND

(*Behind the scenes*)

Welcome to the lady rich in penance.

(*Enter a Hermitess in traveller's dress*)

Hermitess. Eh ! This presiding deity of the forest greets me with fruits, flowers, sprouts and handfuls of water.

(*Enter Forest-deity*)

Forest-deity. (*Throwing a handful of water*)

This forest is free for your enjoyment at your will and pleasure. To-day is a happy day for me. The union of the good with the good takes place somehow through meritorious action. The shade of tree, water, the food that is suited to penance—fruits or root, there is nothing which is not at your disposal here. (1)

Hermitess. Why need it be said ?

A treatment abounding in kindness, an economy of words sweet with humility, a temperament auspicious by nature, an attachment beyond reproach,—with its attractions remaining unchanged either before or after,—guileless and pure, the mysterious conduct of the good shines to advantage. (2)

(*Both sit*)

Forest-deity. May I know who is your respected self ?

Hermitess. I am Ātreyaī.

Forest-deity. Venerable Ātreyaī, wherefrom are you coming here ? Of what use is your sojourn in the groves of the Daṇḍaka forest ?

Ātreyaī. In this place there are a good number of persons steeped in the knowledge of Udgītha—Agastya and others. In order to learn spiritual philosophy from them, I have left Vālmīki and roam about here. (3)

Forest-deity. When even other sages approach that very sage Vālmīki, the expounder of the ancient Brahman, for initiation into the mysteries of the Supreme Being, how did your revered self resolve upon an exile from there ?

Ātreyaī. There is a great impediment for our studies there. That is why this long exile has been undertaken.

Forest-deity. What sort of impediment ?

Ātreyaī. A pair of children, marvellous in all respects, just when they were weaned, were brought to His Holiness there by some unknown deity. And they attract the hearts not merely of sages, but also of all beings, moving or stable.

Forest-deity. Do you know their names ?

Ātreyaī. By that deity herself, their names—Kuśa and Lava, were announced as also their power.

Forest-deity. What sort of power ?

Ātreyaī. That the Jṛmbhaka missiles with all their secret spells and practices are revealed to them by birth.

Forest-deity. Oh ! What a wonder !

Ātreyaī. And they were bred up and protected by His Holiness Vālmīki who in fact took upon himself the duty of a nurse. After their tonsure was performed, the other three sciences excluding the three Vedas were implanted in them by him with care. Then at their eleventh year from conception they were initiated by him according

to the ritualistic code of Kṣatriyas and were taught the threefold Vedic lore. But it is not possible for people like us to study along with them whose grasp is too quick. For—

A teacher imparts learning to a bright pupil as to a dull one. He does not create or take away the power of their wisdom. But as to the result there is a world of difference. To cite an analogy, the spotless gem is competent to reflect an image, not a clump of earth. (4)

Forest-deity. I suppose this is the impediment to studies.

Ātreya. Another also.

Forest-deity. What is the other ?

Ātreya. That Brahmin sage once came to the river Tamasā at noon. There, of a couple of Krauñca birds sporting with each other, he saw the male one being shot dead by a hunter. He released an accidental flash of divine speech consisting of distinct words, regulated by the Anuṣṭubh metre thus :—

O hunter, you shall not live for many more years since out of the couple of Krauñcas you killed the male one that was blinded by love. (5)

O lord of Lakṣmī, may you enjoy a reputation permanently for years to come since out of the two Rākṣasas you slew the one who was blinded by passion. (5)

Forest-deity. This is the first dawn of metrical wisdom outside the pale of Vedas.

Ātreya. And at the same time, the Creator of beings, Lord Brahman approached that holy sage to whom the Supreme Spirit of Sound had thus revealed itself, and told him thus—‘Sage, you have realised the Supreme Being in the form of Sound.

Expound the story of Rāma. Unrestrained, illuminating and divine is your eye of genius. You are the first poet.' Having said so, he disappeared there alone. Then Lord Vālmīki composed that first admirable manifestation of the Supreme Spirit of sound among mortals, viz. the epic Rāmāyaṇa.

Forest-deity. Thank God. The world has been beautified.

Ātreyaī. That is why I say there is a great impediment for our studies there.

Forest-deity. Proper.

Ātreyaī. I am tired, noble lady. Now tell me the way to the hermitage of Agastya.

Forest-deity. From here, get into the Pañcavaṭī and walk along this bank of the Godāvarī.

Ātreyaī. (With tears) Is this penance-grove Pañcavaṭī? Is this the river Godāvarī? Is this mountain Prasravaṇa? Are you Vāsantī—the presiding goddess of Janasthāna?

Forest-deity. All that is so.

Ātreyaī. Ah dear Jānakī.

This group of objects held dear by you, that had always been the subject of your impassioned talks, on being seen by me, makes you visible, as it were, to my eye, though you are surviving only in name. (6)

Vāsantī. (With fear, within) How does she say—'Surviving only in name'? *(Aloud)* Any danger to Queen Sītā?

Ātreyaī. Not merely danger, but accompanied by scandal. *(Whispers in the ear)* Just so.

Vāsantī. Alas! Cruel is the crashing grip of Fate. *(Swoons)*

Ātreyaī. Good lady, cheer up, cheer up.

Vāsantī. Ah dear friend, such is your lot in life. Ah noble Rāma. Nay, why talk of you? Venerable Ātreya, is there any news as to what happened to Sītā when Lakṣmaṇa returned from the forest after leaving her?

Ātreya. No, no.

Vāsantī. What a pity! How did this happen when the household is guided by Arundhatī and Vasiṣṭha and when the elderly queens are alive?

Ātreya. The elders were then at the sacrifice of R̥śyaśṛṅga. Now the twelve-year-old sacrifice has come to a close. And the elders have been bid good-bye by R̥śyaśṛṅga after paying his respects. Then Her Holiness Arundhatī said, 'I will not go to Ayodhyā destitute of the daughter-in-law.' That view alone was endorsed by Rāma's mothers as well. Accordingly Vasiṣṭha entertained the idea, 'We shall go to Vālmiki's penance-grove and live there.'

Vāsantī. Then of what sort of conduct is that king now?

Ātreya. The Aśvamedha sacrifice has been begun by that king.

Vāsantī. Ah fie! He has even married.

Ātreya. Pish. No, no.

Vāsantī. Then who is his partner in the sacrifice?

Ātreya. The golden image of Sītā.

Vāsantī. Eh! Wonder.

Harder than adamant and softer than flowers, who is fit to gauge the minds of the towering personages?

(7)

Ātreya. And the sacrificial horse consecrated by Vāmadeva has been released. Its guard have

been posted according to Śāstras. At their head has been sent the son of Lakṣmaṇa, Candraketu, who has obtained a full equipment in the knowledge of divine missiles and who is accompanied by an army consisting of all the four limbs.

Vāsanti. (With joy, affection, curiosity and tears) That I hear of the son of at least Prince Lakṣmaṇa, O mother, I live.

Ātreya. Just at this time a Brahmin carrying his dead son beat his breast at the public road and cried out—Alas ! Then when the compassionate noble Rāma was discovering that it must be due to his fault on the ground that but for the misfeasance of the king, premature death among subjects will not take place, a voice from the sky suddenly burst forth—

‘A Śūdra named Śambūka does penance on the Earth. He ought to be beheaded by you. O Rama, by killing him, restore the Brahmin to life.’ (8)

On hearing the same, the lord of the Earth at once got up the Puṣpaka with a sword in hand and began to roam about all the quarters and corners to search for the Śūdra sage.

Vāsanti. The Śūdra known as Śambūka does penance in this Janasthāna itself, inhaling smoke (for food). Hence will the noble Rāma again adorn this forest ?

Ātreya. Good lady, I shall go now.

Vāsanti. Venerable Ātreya, be it so. The day has become hot. Accordingly—

The trees abounding in nests on the banks of the Godāvarī,—which contain worm-eaten barks dragged by the beak by birds scraping the earth under their shade and which harbour hosts of doves and cranes tired and shrieking aloud—worship the

Godāvarī with their own flowers which fall in plenty by the shaking due to the dashing of the clotted temples of elephants possessed of an itching sensation and which are loosened from the close grip of buds by heat. (9)

(Both walk about)

(Exeunt Both)

End of the Pure Viṣkambha.

(Enter Rāma standing on the Puṣpaka and mercifully raising his sword)

Rāma. O right hand, let fall the sword on the Śūdra sage for restoring the life of the deceased Brahmin child. You are the hand of Rāma who was skilful in exiling Sītā groaning under the weight of her foetus. Where is compassion in you ? (10)

(Striking with difficulty) An act befitting Rāma has been done. Would that Brahmin child come to life ?

(Enter an Angel)

Angel. Victory to Your Highness.

When you wield the sceptre, giving protection even from Yama, this child has been restored to life, and this prosperity attends on me as well. Here I am Śambūka saluting your feet with my head. Contact with the good brings about redemption even through a calamity. (11)

Rāma. Both the things are welcome to us. Hence let the fruit of your severe penance be enjoyed by you.

May you reach those permanent and shining worlds known as the worlds of Virāṭ which are all joy and happiness and which are a source of virtue and the like. (12)

Śambūka. This greatness derives its origin from your grace. Of what use is penance ? Nay, penance has done a great service.

When you, the lord of beings and the worthy refuge, are to be sought for by people, you have yourself come here in search of me, a petty Śūdra, after crossing hundreds of Yojanas. This is the fruition of my penance. Otherwise where is your arrival again from Ayodhyā at this forest of Daṇḍakā ? (13)

Rāma. What ? Is this Daṇḍakā ? (*Looking on all sides*) Ah ! How is it ?

Pleasant and green in some places, dreary by the frightful expanse in others, here and there filling the extremities with noise by the gurgling of rivulets, and interspersed with holy hermitages, hills, rivers, caves and woods—Here are seen the regions of Vindhya known as Daṇḍakā whose sites are familiar. (14)

Śambūka. Really it is Daṇḍakā. Here it was, as is well known, when you lived formerly that—

Fourteen thousand and fourteen Rākṣasas and three others—Khara, Dūṣaṇa and Triśiras were slain by you in battle— (15)

Whereby there is free movement even for rural inhabitants like me without fear from any source in this holy place of Janasthāna.

Rāma. Not merely Daṇḍakā. It is even Janasthāna ?

Śambūka. True. These are the woods covering the length of the Janasthāna, which cause the thrill of fear to all beings, and contain spacious caves on hills occupied by hosts of haughty ferocious beasts of prey and which lead on to the southern quarter. Accordingly—

The regions in the interior of caves are in some places still with silence, in some others filled with the boisterous cries of beasts, in some others they contain fire blazing with the breath of huge frightful snakes fast asleep, with water scarce and scanty, where this stream of sweat of pythons is drunk by the thirsty lizards. (16)

Rāma. I behold the Janasthāna, the former abode of Khara. And I seem to experience personally all the incidents of the past. (17)

(Looking around) By all means Rāma was dear to Vaidehī. These are forests. Can there be a more frightful place? *(Weeping)*

She took delight in living here, stating—‘I will live along with you in the forests fragrant with rut.’ Such was her attachment. (18)

Moreover—

Without doing anything, one can instil joy and chase away the miseries of another (by his mere presence.) [Or—By taking to comforts, one scarcely avoids his miseries.] Whoever is dear to a person is alone precious to him beyond words. (19)

Śambūka. Enough of these dreary forests. Great man, look at these smiling huge forests in the middle, studded with hills possessed of a mild hue like the neck of infatuated peacocks, adorned by dense groups of young trees yielding blue shade in plenty and containing different hosts of deer freed from fear.

The rills here flow with waters cool and crystal and fragrant with the flowers of Vānīra (water-lily) plants perched upon by intoxicated birds and with their multitudinous streams gurgling while slipping through the bushes of Jambu trees black with a plentiful output of flowers. (20)

Moreover—

Whose heart do not these sites of the middle regions captivate—sites where trees are sprinkled with the water of rut flowing from the circular temples of infatuated elephants, which are perfumed by the juice of Mustā roots half chewed and cut by the hosts of sporting swine and which consist of bowers made of creepers moving in the slovenly breeze in whose midst travellers remain happy ? (21)

Here the growls of belching youthful bears occupying the caves increase in magnitude, being augmented by their echoes. The cool, piquant and fragrant smell of the juice flowing from the joints of Sallakī plants dashed against and broken by elephants, spreads forth densely. (22)

Rāma. (*Controlling his tears*) Noble sir,

Happy are the avenues open to you, leading on to the Supreme Being. Disappear into the meritorious worlds.

Śambūka. I shall just salute the ancient prophet—Śage Agastya, and then enter the permanent abode. [*Exit*]

Rāma. This is that same forest, again seen to-day, where living formerly for a long time we led the life of foresters and that of householders, remaining in pursuit of our duties and tasting the essence of worldly pleasures. (23)

Further—

These are the same hills with the peacocks crying out. These are those forest-sites with the infatuated deer. And these are the same banks of the river, covered by the charming Vañjula creepers and thickly walled by the water-lily

plants. (24)

This is that mountain Prasravana seen as though near, like a strip of clouds, where the river Godāvarī flows. (25)

Accordingly—

At the big peak of this very mountain was situate the abode of the lord of eagles. Underneath the same, we also took delight in those bowers where the charming forest-scenery is possessed of the bluish shade of trees overhanging the water of the Godāvarī and from whose midst birds send forth their tumultuous cries. (26)

Here is that Pañcavaṭī whose sites, as a result of our long residence, bore testimony to the different kinds of excessive sportliness of my beloved due to confidence and where there is my dear friend Vāsantī, the presiding forest-deity. Oh ! What has befallen Rāma to-day ? For now—

The old grief overwhelms me, as if new, like the severe sting of poison spreading with a virulent beginning of long duration, like a patch of ulcer somehow moving and causing excruciating pain, and like a wound deeply rooted at the seat of the heart having begun to bleed. (27)

However I shall see my old friends—these landscapes. (*Observing*) How unsteady are the physical features of the Earth ! Accordingly—

Where there was the flow of rivers formerly, there is sand now. The density and sparsity of trees has undergone a change. Seen after a long time, this forest is, I think, a different one. But the situation of the mountains strengthens the idea that it is the same. (28)

Alas ! Though I avoid it, this Pañcavaṭī seems

to drag me forcibly with affection. (*Piteously*)

Single as he is now, having sacrificed his dearest, and sinner that he is, how is Rāma to look at or walk forth without paying his respects to the same Pañcavaṭī where those days were spent along with her as if at home, and with reference to which alone there had always been lengthy talks ? (29)

(*Enter Śambūka*)

Śambūka. Victory to Your Highness. On hearing about your presence here from me, His Holiness Agastya tells you—‘With preparations made to accord a happy reception, the affectionate Lopāmudrā awaits you, as also all the great sages. Hence come and oblige us. Afterwards you shall go to your country in high speed by the swift-flying Puṣpaka and get ready for the Aśvamedha.

Rāma. As His Holiness commands.

Śambūka. Then Your Highness will direct the Puṣpaka this way.

Rāma. (*Directing the Puṣpaka*) Goddess Pañcavaṭī, let Rāma’s breach of courtesy due to subservience to elders be pardoned for a while.

Śambūka. Your Highness, behold—

This is the Krauñcāvata mountain where the hosts of crows are struck dumb by the noisy display of the stems of bamboos filling the interior of bushes with echoes and augmented by the hoot of owls in batches. Here, being terrified by the cries of moving peacocks, serpents crawl round the stumps of old sandal trees. (30)

Moreover—

These are the southern mountains with the water of the Godāvarī gurgling in their ravines,

with clouds overhanging their tops and consequently possessed of blue peaks. These are the sacred confluences of rivers possessed of deep water and roaring with the boisterous noise of billows moving in confusion as a result of dashing against each other. (31) T

(Exeunt Both)

End of the Second Act known as
“The Entry into the Pañcavaṭī.”

ACT THE THIRD.

(Enter Two River-goddesses)

First. Friend Muralā, why are you in a flutter ?

Muralā. Your Holiness Tamasā, I have been sent by Lopāmudrā, wife of His Holiness Agastya, to inform the Godāvarī, the best of rivers thus—
‘You are aware that ever since the abandonment of our daughter-in-law,

Rāmā’s grief suppressed by his bravery and causing severe pangs hidden within, works like the internal heating of substances used in preparing drugs. (1)

‘And hence the noble Rāma is extremely reduced at present by a long continuity of grief due to the calamity of that sort that had befallen his beloved, which has reached its climax. On seeing him, my heart shakes, as it were, along with its grip. And

now when the noble Rāma returns, he will inevitably see the sites in the Pañcavaṭī forest which witnessed the confidential sport while he was in the company of his wife. And hence, brave as he is, under these circumstances there are good grounds at every stage for apprehending his loss of senses by the vehement stirring up of grief deeply seated within. Hence Your Holiness Godāvari, you must be careful in the matter.

‘With gusts of breeze from your waves, cool with drops of water, dragging the fragrance of lotus-filaments, and directed slowly and gently, invigorate the life of dear Rāma every time he faints.’ (2)

Tamasā. Her solicitude is in keeping with her affection. But to-day there is available the recipe par excellence for restoring the life of noble Rāma.

Muralā. How ?

Tamasā. Be it heard in full. When Lakṣmaṇa went back from the penance-grove of Vālmīki after leaving Queen Sītā, she, out of the vehemence of grief, threw herself in the current of the Ganges when she began to suffer pangs of delivery. And at that time and place she gave birth to a couple of children, and being redeemed by their Holinesses—the Earth and the Bhāgīrathī, she was taken to the Nether-world. As soon as they ceased to suckle, both the children were handed over by the divine Gaṅgā herself to the great sage Vālmīki.

Muralā. (*With astonishment*)

Even the calamity of such persons takes a great wonderful turn, where persons of this stamp come out to save the situation. (3)

Tamasā. But now Goddess Bhāgīrathī having heard from the mouth of the Sarayū about dear Rāma as likely, on account of this incident of Śambūka, to come to Janasthāna, and apprehending the very thing apprehended by Lopāmudrā, has come to the Godāvarī, accompanied by Sītā, ostensibly in view of an adverse influence of planets.

Muralā. Well planned out by Goddess Bhāgīrathī. For, while he remains at his capital, he is likely to have several distractions of mind, being engaged in the various duties calculated to promote the happiness of the people. But when he is free from such engagement and keeps company with his grief alone, his entry into the Pañcavaṭī is likely to be a great catastrophe. But how is noble Rāma to be appeased by Queen Sītā now?

Tamasā. With regard to this matter, Goddess Bhāgīrathī said—‘Dear girl, •Sītā, born at the sacrifice of gods, to-day is the turn of the auspicious numbering knot for the twelfth year from birth of the long-lived Kuśa and Lava. So with flowers plucked with your own hand, worship your ancient father-in-law, the progenitor of all this royal race of Manu, the Sun-God who extinguishes the sins. While you remain on the surface of the Earth, even the deities of the forest will not be able to see you through our power, what then of mortals?’ And I too have been commanded thus:—‘Tamasā, the daughter-in-law Jānakī is exceedingly attached to you. Hence you yourself shall escort her.’ So I am now doing as ordered.

Muralā. I shall also intimate this news to Her Holiness Lopāmudrā. I infer, noble Rāma has already come.

Tamasā. Lo! Having come out of the depths of the Godāvarī,

This Jānakī comes to the forest, bearing a face beautiful with pale and slender cheeks and possessed of a lock of hair moving diffusely, like the embodiment of the tragic or the grief of separation in human form. (4)

Muralā. Is it she ?

Her severe endless grief which dries up the flower of her heart, withers her pale and dirty body resembling a charming tender sprout detached from its grip just as the autumnal heat of the Sun would wither the innermost petal of Ketakī flowers. (5)

(Walking about, Exeunt both)

End of the Pure Viṣkambha.

(Behind the scenes)

What a mishap ! What a mishap !

(Enter Sītā engaged in plucking flowers and listening with sorrow and eagerness)

Sītā. Oh ! I see it is my dear friend Vāsanti that speaks.

(Again behind the scenes)

The yonder restless babe-elephant who was bred up by Queen Sītā with the tips of the tender sprouts of Sallakis placed on her own hand,

Sītā. What of him ?

(Again at the same place)

Sporting with his consort in water, he is forcibly attacked by another lordly elephant, proud of his strength. (6)

Sītā. *(In a flurry, walking a few steps)* My lord, save, save my poor son. *(Reflecting)* Oh fie ! Oh fie ! Those very words of long familiarity

persist in me, unfortunate that I am, at the sight of the Pañcavaṭī. Ah ! My lord ! (*Faints*)

(*Enter Tamasā*)

Tamasā. Ah ! Dear, be consoled, be consoled.

(*Behind the scenes*)

O lord of aerial chariots, stop here.

Sitā. (*Recovering her senses, with timidity and buoyancy of heart*) Oh ! How does the sound of a voice, dignified and heavy like the gentle thunder of clouds saturated with water, fill the hollows of my ears and suddenly non-plus my unfortunate self ?

Tamasā. (*With a smile and with tears*) Dear girl,

You have become thus nervous and eager at the indistinct sound proceeding from an unknown source, just as a peahen at the indistinct noise of a cloud. (7)

Sitā. Your Holiness, how do you say it is indistinct ? By the magnitude of the voice, I recognize it is of course spoken by my lord.

Tamasā. Of course it is heard that the king of the Ikṣvāku race has come to the Daṇḍakā forest for meting out punishment to the Śūdra who does penance.

Sitā. Fortunately that king is unfailing in his duties.

(*Behind the scenes*)

These are those slopes of the mountain by the side of the Godāvarī, consisting of numerous caves and rills, where even the trees and animals were my kinsmen and where I lived long in the company of my beloved. (8)

Sitā. Ah ! How is it ? It is actually my lord with his person, pale, thin and weak like the disc of the morning Moon, recognizable merely by his gentle and brave personality. Your Holiness Tamasā, support me. (*Clasping Tamasā, she swoons*)

Tamasā. Dear girl, compose yourself, compose yourself.

(*Behind the scenes*)

By this sight of the Pañcavaṭī—

Stupefaction of senses enwraps me as if it were the foregoing effusion of smoke of the fire of grief smouldering within and about to blaze wildly. (9)

Ah ! Dear Jānakī.

Tamasā. (*Within*) This is exactly what was apprehended by elders.

Sitā. (*Recovering her senses*) Ha ! Ha ! How is it ?

(*Again behind the scenes*)

Ah queen, dear comrade in life at the Daṇḍaka woods, daughter of the king of Videhas.

Sitā. Alas ! Alas ! Calling out for my unfortunate self, he has actually swooned, closing his eyes that resemble blue lotuses. Ha ! Ha ! He is hurled down on the Earth, breathless and unable to endure. Your Holiness Tamasā, save my lord, restore him to life.

Tamasā. Auspicious girl, you yourself, infuse life in the lord of the world. Pleasing is the touch of your hand wherein he takes delight. (10)

Sitā. Come what may. As Your Holiness commands. [*Exit in a hurry*]

(Enter Rāma fallen on the ground, being touched by Sītā weeping, and with a feeling of deep delight)

Sītā. (A little joyfully) Methinks, the life of the three worlds has again come back.

Rāma. Ho! What is this?

Is this the oozing of sandal-sprouts on my chest? Or, is it the juice of crushed twigs of moonbeams? Or, is it the juice, sprinkled, of the Sañjivinī herb which gives solace to my tortured soul and mind? (11)

Moreover—

This is certainly the touch, familiar in time long past, infusing life and captivating the heart, which, driving out the swoon of torment, suddenly spreads again numbness by instilling joy. (12)

Sītā. (Receding with timidity and sorrow) This alone is much esteemed by me now.

Rāma. (Sitting) Have I not been favoured by the affectionate queen?

Sītā. Ah fie! What will my lord think of me?

Rāma. Let it be. I will see.

Sītā. Your Holiness Tamasā, let us move off. If he sees me, the king will be highly enraged at my uncalled-for presence.

Tamasā. Dear girl, through the grace of Bhāgīrathī, you are invisible even to the forest-deities.

Sītā. I see. It is so.

Rāma. My dear Jānakī.

Sītā. (With a shaking voice due to grief) My lord, this is not in keeping with your action. *(Weeping)* Nay. Adamant that I am, why am I merciless towards my lord whose sight, inconceivable even in a different birth, is enjoyed by me,

hanging as it is on the delicate point of a balance—and who affectionately speaks in this strain with regard to my unfortunate self? I know his heart, and he mine.

Rāma. (*Looking on all sides, with disgust*)
Alas ! There is nothing here.

Sītā. Your Holiness, I am at a loss to know what feelings rage in my heart on thus seeing him who abandoned me without cause.

Tamasā. I know, child, I know.

Indifferent due to despair,—smarting under the injustice done,—paralysed, as it were, by the sudden union in this long separation,—genial due to sympathy,—deeply pathetic at the lamentations of your sweetheart,—and melting with love—thus has your heart become all in a moment. (13)

Rāma. Queen,

Like your grace in embodiment, your cooling touch saturated with love, delights me even now. But where are you, my solace ? (14)

Sītā. These are my lord's penitent lamentations breathing of Sītā, surcharged with an apparent depth of love and giving rise to streams of joy; by an observation of which, I esteem my birth highly though wounded by an unjust abandonment.

Rāma. Nay. Where is the question of my dearest? Of course this is an illusion of Rāma based upon a perfection of practice in meditation.

(*Behind the curtain*)

Ah ! What a mishap ! What a mishap !

The yonder restless babe-elephant who was bred up by queen Sītā with the tips of the tender sprouts of Sallakīs placed on her own hand,

Rāma. (*With sorrow and anxiety*) What of him ?

(*Again behind the scenes*)

Sporting with his consort in water, he is forcibly attacked by another lordly elephant, proud of his strength.

Sitā. Who will now come to his rescue ?

Rāma. Where, where is that villain who assails the poor son of my beloved in the company of his consort ? (*Rises*)

(*Enter Vāsantī in a hurry*)

Vāsantī. How is it ! His Highness Rāma !

Sitā. How is it ! This is the dear friend Vāsantī.

Vāsantī. Glory to Your Highness.

Rāma. (*Observing*) How now ! My sweetheart's dear companion Vāsantī.

Vāsantī. Your Highness, make haste, make haste. Getting down into the Godāvarī by the yonder slope of Sitā to the south of Jaṭāyu's summit, Your Highness will witness the poor son of the queen.

Sitā. Ah ! Father Jaṭāyu, Janasthāna is deprived of you.

Rāma. Alas ! These talks pierce my heart.

Vāsantī. Here, here, Your Highness.

Sitā. Your Holiness, is it true that even the forest-deity does not see me ?

Tamasā. Ah dear, the power of Gaṅgā is superior to that of all deities. Why do you doubt it ?

Sitā. Then we shall follow. (*Walks about*)

Rāma. Goddess Godāvarī, bow to you.

Vāsantī. (*Observing*) Your Highness, rejoice at the victory of the little son of the queen in the company of his consort.

Rāma. Glory, glory to the long-lived one.

Sitā. Oh ! He has become such (victorious).

Rāma. O queen, you are fortunate.

Fair lady, your son by whom the Lavalī sprout was dragged from the tip of your ear with his sprouting tusk, charming like the sprout of lotus just shooting forth—he, the victor of elephants in rut, has become the repository of what is an auspicious trait in his youth. (15)

Sitā. May he, this long-lived one, now remain unseparated from her, this gentle-looking one.

Rāma. Friend Vāsantī, behold, behold. The skill of wooing his sweetheart has also been half learnt by the child. Accordingly—

Mouthfuls of water perfumed by blooming lotus-flowers are transferred at the intervals between one morsel and another of playfully uprooted lotus-stalks. And, no doubt, a bath is given her with his trunk wafting sprays of water. But only at the end is held through affection the umbrella of lotus-leaf resting on the straight lotus-stalk. (16)

Sitā. Your Holiness Tamasā, such is this one. But they, Kuśa and Lava, I do not know, how far have they grown by now.

Tamasā. They must only be such as this one is.

Sitā. Such is my misfortune that not only separation from my lord is imposed, but also separation from sons.

Tamasā. It is the will of fate.

Sitā. Of what use am I in bringing forth children when that pair of louts-like faces of my sons has not been kissed by my lord—the pair of faces shining with tiny and sparsely grown white

teeth and possessed of loveliness, whose laughter is variegated in colour by the persistent forelock of moving hair ?

Tamasā. May it come to pass by the grace of Providence.

Sitā. Your Holiness Tamasā, with my breast swelling up and flowing with milk on account of this incident of the recollection of children, and also by reason of their father's presence, I have become for a moment a happy housemate.

Tamasā. What do you say ? A child is the highest limit of love, and it is a unique bond of parents binding each-other.

This, the common knot of joy of the hearts of a wedded couple, is called a child, because it firmly fixes the love. (17)

Vāsanti. Your Highness will see this side also.

With his moving and charming feathers just spread out from a short while ago at the end of a happy matchless dance with feet of his own accord, that same peacock in the company of his mate sends forth cries, perched on the Kadamba and appearing like a gem-set crown. (18)

Sitā. (*With curiosity, affection and tears*) It is he.

Rāma. Child, rejoice. We are happy to-day.

Sitā. Let it be so.

Rāma. With affection I recall you to my mind like a son, made to dance by the repeated strokes of her sprout-like hands marking the time, by the charming lady who at every turn of your movements in dance adorned her eyes possessed of circularly moving orbits by the flickerings of her eyebrows set in motion. (19)

Wonder ! Even animals respect old acquaintance.

This Kadamba which has put forth a few flowers was grown by my belovedmost.

Sītā. (Weeping) My lord has recognized aright.

Rāma. This peacock of the hill longingly remembers the queen, inasmuch as he takes delight in this tree as in his own kith and kin. (20)

Vāsantī. Your Highness may take your seat here.

(Rāma sits)

Vāsantī. This is the slab which served as bedding for you along with your wife, situate in the midst of the plantain-grove. Seated here, *Sītā* used to give grass to these poor deer. Hence it is, they do not leave it even now. (21)

Rāma. This is unbearable to see. *(Weeping, sits elsewhere)*

Sītā. Friend *Vāsantī*, what have you done by showing this to my lord? Alas ! Alas ! It is my same lord, the same *Pañcavaṭī* forest, the same dear friend *Vāsantī*, the same forest-regions of the *Godāvarī* which witnessed the manifold exhibition of our mutual confidence, the same animals, birds and trees like my own children. But to my unfortunate self, all this, though seen, is not in existence. Such is the journey of life in the world.

Vāsantī. Friend *Sītā*, how is it ? You do not see *Rāma*'s plight.

He that gave delight to your eyes through his limbs charming like fresh blue lotus, who, though always available for your eyesight at your will, appeared ever afresh,—he is now possessed of morbid senses, pale, dirty and emaciated by grief and has to be inferred with difficulty with regard

to identity, and is nevertheless pleasing to the eyes. (22)

Sitā. I see, friend, I see.

Tamasā. Again look at your dear.

Sitā. O fate, that he is to remain without me, and I without him, whoever thought it possible? Hence for a while I shall, through the intervals in the showers of tears, see my loving lord whose sight is so scarce as though hanging on the delicate middle of a balance and as though got back from a different birth. (*Stands looking*)

Tamasā. (*Embracing and weeping*)

Your eyesight bathes your sweetheart like a channel of milk—eyesight, white, sweet and charming and streaming with love, gradually increasing and getting long through a thirsty longing, and releasing tears due to joy and sorrow and shattered a good deal by the force of their streams. (23)

Vāsantī. Let the trees streaming forth honey offer Arghya by means of flowers and fruits. Let the forest-breezes blow, abounding in the fragrance of blooming lotuses. Let the birds with their sweet voice sing gently and uninterruptedly. Here Lord Rāma has again come to this forest of his own accord. (24)

Rāma. Come, friend Vāsantī, sit here.

Vāsantī. (*Sitting, with tears*) Great king, is Prince Lakṣmaṇa keeping well?

Rāma. (*Gesticulating absence of mind*)

When the trees, birds and deer whom Maithilī bred up with water, grain and grass offered with her lotus-like hand, are seen, a peculiar change comes over my heart like its molten form tending to issue forth in streams. (25)

Vāsantī. Great king, I do ask about the welfare of Prince Lakṣmaṇa.

Rāma. (*To himself*) Eh ! 'Great king' is her cold address to me. Her enquiry of welfare with words slipping through tears relates to Lakṣmaṇa alone. Hence I think, she has known the news about Sītā. (*Aloud*) Yes, Prince Lakṣmaṇa is well.

Vāsantī. (*Weeping*) O king, why are you so cruel ?

Sītā. Friend, Vāsantī, how do you speak thus ? My lord deserves to be respected by all, particularly by my friend Vāsantī.

Vāsantī. 'You are my life, you are my second heart, you are moonlight to my eyes, you are nectar to my body.' Having thus persuaded the innocent girl with hundreds of sweet words, her alone you have—nay, let the sin be off, what is the use of saying further ? (*Swoons*) (26)

Tamasā. Proper is the quietus and the swoon.

Rāma. Friend, cheer up, cheer up.

Vāsantī. (*Recovering her senses*) Why was this wrong committed by Your Highness ?

Sītā. Friend Vāsantī, stop, stop.

Rāma. That the people do not tolerate it.

Vāsantī. Why is it ?

Rāma. They alone know best why.

Tamasā. Taking her back after so long.

Vāsantī. Oh cruel one, reputation is alone dear to you. Is ill repute more terrible than this ? What became of the deer-eyed one in the forest ? O lord, tell me. Alas ! What do you think ? (27)

Sītā. Friend Vāsantī, you alone are cruel and severe, who kindle the one already blazing.

Tamasā. Affection and grief speak thus.

Rāma. Friend, what is the thought about it ?

She whose eyes were tremulous like those of a terrified one-year-old fawn and who was languid with the throbbing burden in the womb—her creeper-like body made as if of moonlight and resembling a tender lovely lotus-stalk, must have been surely devoured by beasts of prey. (28)

Sitā. I am alive, my lord, here I am alive.

Rāma. Ah dear Jānakī, where are you ?

Sitā. Alas ! Even my lord has begun to weep aloud.

Tamasā. Child, this is proper. Grief must be made to spend itself out by persons stricken with grief.

When a lake is filled to the brim, an overflow of water is the remedy. When there is agitation by grief, the heart is sustained by loud outbursts alone. (29)

Particularly so, for the noble Rāma whose life's journey is miserable in very many ways.

This Universe is to be protected with a duly engaged mind. The separation of the beloved withers away the life, as the Summer does a flower. Having himself caused the abandonment, even the consolation of bewailment is not open to him. With all that, there is still breath in him. Weeping is indeed an asset. (30)

Rāma. Pity, pity.

The heart tends to break with severe grief, but does not actually break into two. The helpless body bears the swoon, but does not totally lose the consciousness. The heat within burns the body, but does not reduce it to ashes. Fate strikes, cutting at the vital points, but does not cut off the life. (31)

Sitā. It is the same for me.

Rāma. Ye, worthy townsmen and countrymen.

Is it not that the queen's stay at home was not liked by you ? Hence she was left in the void wilderness like a straw, and never even lamented. But these varied objects of old acquaintance melt me all round. No more can we help it. Beg your pardon. We weep now. (32)

Vāsantī. (*To herself*) Too deep is the poignancy of the overwhelming grief causing severe torment. (*Aloud*) Your Highness, what is past is past. Take up courage.

Rāma. Do you say—courage ?

This is the twelfth year of the world being deprived of the queen. Even her name is lost, as it were. And Rāma has not ceased to live. (33)

Sitā. I am made to lose my consciousness by these words of my lord.

Tamasā. Quite so, child.

These are not sweet words bathed in love and severe through grief. These are streams of honey mixed with poison that flow over you. (34)

Rāma. Like a dart of fiery sparks thrust across and deep into the heart and equally like a poisonous bite,—the peg of grief, so severe as that, driven into the heart and rending its vital points—has it not been borne by me ? (35)

Sitā. Such an unfortunate one I am, that again and again I cause the worry of my lord.

Rāma. Though I am thus devoid of enthusiasm and paralysed in mind, a peculiar feeling of misery comes over me at the sight of familiar objects. Accordingly—

Whatever effort is made by me with difficulty to check the overflow of grief stirred up and swelling high within, a mysterious feeling coming over my mind, breaks the same ever and anon, and spreads out with force just like a flood of water with an unchecked flow breaking down a bund of sands. (36)

Sitā. My heart trembles with its own misery thrown into the shade by this irresistible experience of misery of my lord.

Vāsantī. (*To herself*) His Highness is in great danger. I shall just divert him. (*Aloud*) Your Highness will respect the long-familiar sites of Janasthāna by your sight at present.

Rāma. Be it so. (*Rising, walks about*)

Sitā. The means of kindling the grief is, I think, the method of diversion to my dear friend.

Vāsantī. O Lord, O king,

In this very bower you remained, directing your eyes at the route by which she was to come. She delayed long in the sands of the Godāvarī through deep curiosity roused by the swans there. When she came and saw you a little bit displeased, she joined her lovely palms in salutation like a lotus-bud out of fear. (37)

Sitā. You are harsh, Vāsantī, you are harsh, who confound me, the unfortunate one, and my lord again and again by these utterances which pierce the vital points of the heart.

Rāma. Angry daughter of Janaka, you are seen here and there as it were. But you do not take pity.

Alas ! O queen, my heart breaks, the frame of my body crumbles. I find the world a void. I burn within, with flames without interruption. T

My inner self seems to fall helpless and sink into the abyss of darkness. Unconsciousness screens the Universe. Unfortunate that I am, what am I to do ? (*Faints*) (38)

Sītā. Alas ! Alas ! My lord has again swooned.

Vāsantī. Lord, be consoled, be consoled.

Sītā. My lord, the benefit of your birth which sustains the whole world of the living is frequently subjected to a plight which constitutes a menace to your life. Alas ! Accursed I am. (*Faints*)

Tamasā. Child, take heart, take heart. Again the touch of your hand alone will be the means of restoring life to the noble Rāma.

Vāsantī. Pity. Still he does not regain his breath. Ah dear friend Sītā, where are you ? Soothe your lifemate.

(*Sītā suddenly approaches and touches him on the chest and forehead*)

Vāsantī. Fortunately the dear Rāma has regained consciousness.

Rāma. Coating the internal as well as the external organs of the body with the paste of nectar, that touch again infuses life mysteriously and produces a different type of stupor due to joy. (39)

(*With joy, with eyes closed*) Friend Vāsantī, Fortune smiles on you.

Vāsantī. How ?

Rāma. Friend, what else ? Jānakī has been got back.

Vāsantī. O lord, noble Rāma, where is she ?

Rāma. (*Feeling the pleasure of touch*) See, she is actually in front.

Vāsantī. O lord, dear Rāma, by these ravings which severely hit hard the vital points, why do

you again burn my unfortunate self which is already burnt by the torment due to the calamity of my dear friend ?

Sitā. I wish to move off. But this hand of mine is too powerless. As if fastened by adamant cement and yet tending to crack, it is inextricably united to my lord and yet shakes through the naturally gentle and cooling touch of my lord,—a touch got back so long after, which at once removes the torment, though long in duration and severe.

Rāma. Friend, how do you say—‘raving ?’

The one (her hand) which wore the bracelet and was taken by me formerly at wedlock, and which was long familiar through the experiences of touch freely had and cool like nectar—

Sitā. My lord, it is the same. You have found it out.

Rāma. That very same hand of hers has been reached by me, which is akin to a tender stalk of the Lavalī creeper and which is fascinating through its symmetry with her other hand. (40)

(Takes hold of Sitā's hand)

Sitā. Ah fie ! I have become unwary, being enraptured by the touch of my lord.

Rāma. Friend Vāsantī, I have lost my control through the relapse of organs stunted by joy. So you shall also hold me.

Vāsantī. Pity, really a delirium.

(Sitā hastily throws off the hand and recedes)

Rāma. Ah fie, what an inadvertence !

That sprout-like hand of hers has suddenly dropped from the hand of me, the idiotic-minded,—her hand which quakes from mine which quakes,

her hand which sweats from mine which sweats. (41)

Sitā. Alas ! Even now I have no control over my mind which is impatient and motionless, inert and reeling with pain.

Tamasā. (*Observing with affection, curiosity and a smile*)

Through the pleasure of touch of her sweet-heart, the girl has become possessed of limbs quivering and perspiring, and with hair bristling all over, like a branch of the Kadamba tree shaken by the breeze, and sprinkled with fresh water and putting forth buds. (42)

Sitā. (*To herself*) Eh ! Through this illegitimate attitude of mine, I feel ashamed in the presence of Her Holiness Tamasā. What on earth will she think ? Here is the abandonment, and here is the attachment.

Rāma. (*Looking on all sides*) Alas ! How is it ? She is not here at all. Oh cruel Vaidehī.

Sitā. Cruel I am, who continue to live after seeing you thus.

Rāma. Where are you, my dear ? Queen, be pleased, be pleased. You ought not to leave me in this state.

Sitā. Ah, my lord, it is the very reverse.

Vāsantī. Your Highness, pardon, pardon. By means of your own extraordinary courage, control your mind where the grief of separation has reached its climax. Where is my dear friend ?

Rāma. Clearly she is not present. Otherwise, how will even Vāsantī fail to see ? Will this be a dream ? But I did not sleep. How is there sleep for Rāma ? By all means it is the phantom produced by repeated fancies that haunts me time and again.

Sītā. My lord has been deluded only by me, the cruel one.

Vāsantī. Lord, see, see.

This is the steel chariot of Rāvaṇa broken by Jaṭāyus, and these in front are his ponies remaining as bones, with faces like those of ghosts. Cutting off the wings of Jaṭāyus with his sword, it was here that the foe rose up the sky, carrying the trembling Sītā like a cloud with a restless lightning within. (43)

Sītā. (*With fear*) My lord, here the father is being killed. Help, help. I am being carried off.

Rāma. (*Rising ferociously*) You sinner, robber of my father's life and of Sītā, king of Laṅkā, where do you go ?

Vāsantī. King, is there still an object of enmity for you—the destructive comet representing the deluge of the race of Rākṣasas ?

Sītā. Oh ! I am driven out of my senses.

Rāma. Eh ! Different indeed is the crisis that has now come to pass.

With the clashes of warriors which held up an incessant diversion by means of busy preparations and which caused the utmost sensation in the world, that separation from the lady of charming eyes lasted till the slaughter of the foe. But this crash is severe, has to be endured in silence, and has no limit of duration. (44)

Sītā. It is limitless in duration. Alas, I am damned, unfortunate that I am.

Rāma. Alas !

Ah dear, where are you—in a place where even my alliance with the king of monkeys is futile, where the valour of monkeys is of no avail, where the intelligence of Jāmbavān does not

penetrate, where there is no passage even for the son of Vāyu, where even Nala, the son of Viśvakarma, is incompetent to make the road, and which is even beyond the reach of the arrows of Lakṣmaṇa ? (45)

Sītā. I have been made to treat that separation from you as a privelege.

Rāma. Friend Vāsantī, the meeting of Rāma now contributes only to the misery of his friends. How long am I to make you weep ? Grant me leave to go.

Sītā. (*Clasping Tamasā, with grief and loss of senses*) Your Holiness Tamasā, my lord goes away now. (*Faints*)

Tamasā. Child, take courage, take courage. Let us also both go near the feet of Bhāgīrathī to prepare the auspicious rites of anniversary for the long-lived Kuśa and Lava.

Sītā. Your Holiness, beg your pardon. I shall, for a moment at least, look at the one whose sight is scarce.

Rāma. Of course there is my partner in Aśva-medha now.

Sītā. (*Quaking*) My lord, who is she ?

Vāsantī. You have even married ?

Rāma. No, no. It is the golden image of Sītā.

Sītā. (*Feeling a sense of relief and weeping*) My lord, now you are yourself. Oh ! My injury due to the ignominy of abandonment has been heeled now by my lord.

Rāma. Let me divert my eyes covered by tears at least there.

Sītā. Fortunate indeed is she who is thus esteemed by my lord, who by amusing him has become the hope of the living world.

Tamasā. (*Embracing with a smile, affection and tears*) Ah dear girl, thus you praise yourself.

Sitā. (*Bashfully*) I am mocked at by Your Holiness.

Vāsantī. The favour shown by you confounds us a good deal. Now you may prepare to go so that there may be no disturbance of work for you.

Rāma. Be it so.

Sitā. Alas ! *Vāsantī* has now become unkindly to me.

Tamasā. Dear girl, come, let us go.

Sitā. Let us do so.

Tamasā. How to go—

When even by means of efforts calculated to rend the joints of body, it is not possible to detach your eyes, implanted, as it were, in your lover and casting long wistful glances ? (46)

Sitā. Bow to my lord's lotus-like feet fit to be seen by people who have done meritorious deeds.

[*Faints*]

Tamasā. Child, compose yourself.

Sitā. (*Recovering her senses*) How long can the full Moon be seen through the interspaces of clouds ?

Tamasā. Oh ! How is the decree of fate !

Pathos, the only (dominant) emotion, appearing different under different circumstances assumes different illusory forms. For example, water takes the shapes of the whirlpool, the bubble and the waves, but the whole thing is water. (47)

Rāma. Best of aerial chariots, here, here.

(*All stand up*)

Tamasā and Vāsantī. (*To Sitā and Rāma*)

May the Earth and the Gaṅgā along with people like us, that Kulapati who is the first

founder of metres and expounder of scriptures and that sage Vasiṣṭha whom Arundhatī follows,—confer prosperity on you with a view to further and better prosperity to follow. (48)

(Exeunt Omnes)

End of the Third Act known as 'The Shadow.'

ACT THE FOURTH

(Enter Two hermit-boys)

First. Saudhātaki, look at the charm, due to grand preparations, of the hermitage of Lord Vālmīki at which a lot of guests have arrived to-day. Accordingly—

The deer of the penance-forest drinks to his heart's content the hot and sweet scum of the rice-food left over and above what has been drunk by his beloved roe that has just delivered herself of her young one. Slightly tinged by the flavour of the food mixed with ghee which makes itself felt, the fragrance due to the cooking of vegetables mixed with the juice of the jujube fruit spreads all round. (1)

Saudhātaki. Welcome to all gray beards including those yet to come, that are surrounded by a number of townsmen and who occasion a holiday for us.

First hermit. (Laughing) Unique is Saudhātaki's reason for regard towards elders.

Saudhātaki. O Dāṇḍāyana, what is the name of this guest just arrived who is the leader of this big host of aged people.

Dāṇḍāyana. Away with your mockery. This is indeed Lord Vasiṣṭha arrived from the hermitage of R̥śyaśṛṅga, placing Arundhatī in front and guiding the virtuous wives of Emperor Daśaratha. Why do you prattle thus ?

Saudhātaki. Oh Vasiṣṭha ?

Dāṇḍāyana. Yes.

Saudhātaki. I rather thought—Who was this man like a tiger ?

Dāṇḍāyana. Eh ! What do you mean ?

Saudhātaki. Because as soon as he came, my poor cow was terrified.

Dāṇḍāyana. ‘The offering of honey to a guest is to be done along with meat.’ Out of deference to this Vedic ordinance, house-holders cook a heifer, a bull or a goat for the sake of a guest distinguished in Vedas. The lawgivers declare it as the law.

Saudhātaki. Eh ! You are vanquished.

Dāṇḍāyana. How ?

Saudhātaki. For, when the venerable Vasiṣṭha came, the heifer was slaughtered. To the royal sage Janaka who came just now, reception was offered by Lord Vālmīki with curds and honey only, and the heifer was left out.

Dāṇḍāyana. Sages lay down that practice in the case of persons who have not ceased to take meat. But the revered Janaka has abjured meat.

Saudhātaki. Why so ?

Dāṇḍāyana. No sooner did he hear about that grim frown of fate towards Queen Sītā than did he

take to a Vaikhānasa's life. How many years it is since he thus began to do penance in the Candra Dvīpa !

Saudhātaki. Then why did he come ?

Dāṇḍāyana. To meet his old dear friend Vālmīki.

Saudhātaki. Has he or has he not met his relatives to-day ?

Dāṇḍāyana. Just now Lady Arundhatī was sent by Lord Vasiṣṭha to Queen Kausalyā with the message that she must herself go to him and meet him out of affection.

Saudhātaki. Just as all these old people have combined in a congregation, so we shall also band ourselves into a group with the boys, play and thus honour the happy occasion of holiday. Now where is that Janaka ?

(Both walk about)

Dāṇḍāyana. He remains at the foot of the tree outside the hermitage conversing in private with Vālmīki and Vasiṣṭha—

He who burns with the grief of Sītā abiding in his heart for ever just like a rotten tree with fire blazing from within its cavity. (2)

(Exeunt Both)

End of the Mixed Interlude.

(Enter Janaka)

Janaka. Fixed (to the heart) by that woeful lot which overtook my child—a lot too big and severe, heart-rending and agonizing,—my grief, acute and flowing without a break and griding the vitals like a saw, does not stop even after this long while as if new. (3)

What a pity ! This wretched big body of mine whose tissues are sapped of their vitality by old age, by insurmountable grief and again by Parāka, Sāntapana and other penances—does not fall down even now, though remaining without a prop. 'Pitch-dark and Sunless are the hells into which they merge who commit suicide'—so say the sages. Notwithstanding the lapse of several years, the severe acuteness of grief clearly exhibited by every minute's experience does not subside as though it were fresh. Ah my dear girl, queen Sītā born of the sacrifice of gods, such is the outcome of your genesis that it is not possible even to bewail freely without shame. Ah daughter,

I remember the lotus-like face of you as a child, possessed of alternating cries and smiles, shining with the tips of a few soft bud-like teeth and possessed of slipping, incoherent and charming lispings. (4)

Goddess Earth, true, you are very hard.

O hard-hearted one, how did you brook that torture of your daughter whose greatness you all know—yourself, the Fire, the sages, the housemate of Vasiṣṭha and the Gaṅgā, nay, which even the Lord Sun, the founder of Raghu's dynasty, knows, to whom you gave birth as Scriptures unto Knowledge and who was again purified ? (5)

(Behind the scenes)

Here, here, Your Holiness and empress.

Janaka. Eh ! This is Her Holiness Arundhatī whose way is pointed out by Grṣṭi. *(Rising)* Whom did he refer to as empress ? *(Observing)* Alas ! How ! It is my dear friend Kausalyā, the virtuous wife of Emperor Daśaratha. Who will recognize her to be the same ?

She was in Daśaratha's home like unto Lakṣmī, or Lakṣmī herself. Nay, Lakṣmī cannot compare with her. Now that a miserable plight has befallen her by the will of Fate, something breathing of grief has come into being. What a fruition of Karma ! (6)

And yet this is another woeful change.

The sight of that very person who was once the embodiment of raptures has become unbearable like acid poured upon a wound. (7)

(*Enter Arundhatī, Kausalyā and Chamberlain*)

Arundhatī. I say, it is the command of your family-guru that you should yourself approach and see the king of Videhas. That is why I have been sent. What is this great indecision of yours at every stage ?

Chamberlain. Queen, I do inform you—steady-
ing your mind, follow the bidding of Lord Vasiṣṭha.

Kausalyā. That the lord of Mithilā should be seen at such an hour, all miseries come down simultaneously. I am unable to keep up my heart whose grip totters at the base.

Arundhatī. Where is the doubt ?

The unbearable griefs of mortals due to separation from near kinsmen, though flowing in regular continuity, gush forth in thousands of torrents when a dear friend is seen. (8)

Kausalyā. How are we to see the face of the royal sage, father of our dear daughter-in-law, when he is in this plight ?

Arundhatī. This is the praiseworthy parent of your daughter-in-law, the elevator of the race of Janakas, whom Sage Yājñavalkya taught the gist of scriptures dealing with Brahman. (9)

Kausalyā. This is that joy-giver for the emperor's heart, father of our dear daughter-in-law—the royal sage who has a plough for his emblem. Alas ! I am reminded of that day when the happy festival was celebrated. My good god, all that is no more.

Janaka. (*Approaching*) Your Holiness Arundhati, the king of Videha, the plough-bannered, offers his salutation.

With my head touching the Earth, I bow to Your Holiness like unto the Goddess of Dawn,—to you who are a goddess respected by the Universe, by whom even your husband, the storehouse of sacred light and the greatest of the ancient family gurus, considers himself sanctified, and who are the source of prosperity to the three worlds. (10)

Arundhati. May the indescribable light shine on you. And, may He purify you, that god who blazes free from impurity.

Janaka. Revered Grṣṭi, is it all well with this mother of the protector of subjects ?

Chamberlain. (*Within*) We have been rebuked thoroughly and too harshly. (*Aloud*) Royal sage, you do not deserve to add to the grief of the over-grieved queen who has long avoided the sight of the noble Rāma on account of this very anger. Even for dear Rāma, the unhappy combination of circumstances was peculiar. Townsmen began to spread a loathful scandal on all sides, and the small people do not believe in the purification by fire. Hence His Highness acted harshly.

Janaka. (*Indignantly*) Eh ! Who is this Fire to purify our offspring ? Bathos ! Insulted already by dear Rāma, we are again insulted by people speaking thus.

Arundhatī. (Heaving) Quite so. Fire, fire, these are disparging words regarding the child. 'Sita' is quite enough. Ah dear child,

You may be my child or my pupil. Let it stand out. Your excellence of purity rather prompts in me a devotion towards you. Childhood or womanhood does not matter. Surely you deserve the respect of the universe. Merits of the meritorious are the criterion for respect, not sex nor age. (11)

Kausalyā. Oh ! I am overwhelmed by torment.
[Swoons]

Janaka. Ah ! What is this ?

Arundhatī. Royal sage, what else ?

That king, that happiness, that host of children and those days—all that has presented itself to her mind when you, the dear friend, are seen. Your friend has indeed lost her senses at this terrible catastrophe. For, the heart of ladies is as tender as a flower. (12)

Janaka. Alas ! By all means I am cruel, inasmuch as I look with indifference upon the dear wife of my dear friend seen after a long time.

That praiseworthy kinsman, that dear friend, that heart, that joy personified. He was everything in life to me—Whether body, or soul, or even some other dearer thing than that,—the glorious emperor Daśaratha, what was he not to me ? (13)

Pity ! It is the same Kausalyā.

Whenever she or her husband erred in private towards each other, I was the object of rebuke separately for both. Be they amiable or angry. The further conduct lay with me. Enough of recalling all that. It violently attacks and burns my heart. (14)

Arundhati. Ah Pity ! Her breast has stopped the motion of breath for a long time.

Janaka. Ah dear friend. (*Sprinkles water from his bowl*)

Chamberlain. Having first exhibited its exclusive beneficent suavity like a friend, Fate later on turning harsh by an untimely eccentricity has left behind mental torture. (15)

Kausalyā. (*Regaining consciousness*) Ah child Jānakī, where are you ? I recall to my mind your blooming, gay, lotus-like face, bedecked on the occasion of your wedlock. Daughter, again sit on my lap with your tiny limbs, charming like the Moon by their ever-increasing moonshine. Thus does always the emperor say—‘For the elders in the race of Raghu, she is daughter-in-law. But to us, the daughter of Janaka is our own daughter.’

Chamberlain. As the queen says.

To the king though possessed of five children, the foe of Subāhu was peculiarly dear. Among the four daughters-in-law, Sītā was dear to him in the same way as was his daughter Śāntā. (16)

Janaka. Ah dear friend, emperor Daśaratha, thus you were, pleasing the heart by all means. How are you to be forgotten ?

Generally the parents of girls show respect to the nearest of their bridegroom. But in our alliance it was the very reverse. Cordiality was shown by you to me. Being such a one, you have been snatched away by time, as also that root-cause of our alliance. Fie on my sinner’s life in this terrible hell of the living world. (17)

Kausalyā. Daughter Sītā, what shall I do ? The wretched life fastened here as if by strong

adamantine cement does not leave my unfortunate self.

Arundhati. Princess, cheer up. Of course some rest should be given for tears at intervals. Further, don't you remember—what your family Guru told, in R̥śyaśṛṅga's hermitage—that what was destined has taken place but the end will be happy.

Kausalyā. How? These hopes are long past.

Arundhati. Then do you think, princess, it is a lie? Kṣatriya girl, it is not so. It is bound to come to pass.

Whichever are the utterances of Brahmins on whom the Light has dawned, let there be no distrust about them. An auspicious glory attaches to their speech. They do not speak words which fail in sense. (18)

(A bustle behind the scenes. All listen)

Janaka. This is the jubilation of boys playing without restraint, to-day being a holiday due to the advent of distinguished guests.

Kausalyā. Boyhood presents happiness within easy reach. *(Observing)* Eh! In their midst, who is this boy that cools our eyes by his charming and elegant limbs characterised by the beauty of dear Rāma as a child.

Arundhati. *(Aside, with tears of joy)* This is that secret disclosed by Bhāgīrathī which plays the nectar to the ears. But we do not know which particular one is this among the long-lived Kuśa and Lava.

Janaka. Charming and brown like the petal of blue lotus, adorned by an ornate tuft, possessed of holy splendour, imparting dignity to the congregation of boys through his mere lustre, like my dear Rāma come back as a child, who is this when seen,

that suddenly applies the ointment of nectar to my eyes ? (19)

Chamberlain. I think, surely, this boy must be a Kṣatriya bachelor.

Janaka. Quite so.

On his back is the pair of quivers containing arrows kissing his tuft on all sides. His breast bearing the sacred mark of the triple crosswise paste of sacred ash, wears a deer's skin. His lower cloth is bound by the girdle of bowstring and is made of red silk. And in his hand there are the bow, the rosary of beads and further the stick of Pippala wood. (20)

Hence, Your Holiness Arundhatī, what do you think as to wherefrom he is.

Arundhatī. We have come only to-day.

Janaka. Revered Grṣṭi, deep is my curiosity. Let us therefore go to His Holiness Vālmīki himself and ask him. Go and ask him and also tell this child—'Boy, some aged people here wish to see you.'

Chamberlain. As Your Highness commands. [Exit

Kausalyā. What do you think ? Told thus, will he come or not ?

Janaka. Good behaviour will never fail with such a personality.

Kausalyā. (Watching) How now ! On hearing Grṣṭi's words with modesty, that child has actually turned towards this side, leaving off all the boys.

Janaka. (Scrutinizing long) Oh ! This is something indeterminate.

This excellence of features of greatness in the boy, pleasant with humility and mild through

infancy, perceptible to the skilled and imperceptible to the unskilled, drags my mind though held fast in stupor just as a small piece of magnet would drag a rod of iron. (21)

(Enter Lava)

Lava. How am I to salute the good respected personages whose names, rank and heredity are not known. *(Reflecting)* But I have heard from elders that this method is permissible. *(Approaching with modesty)* Here is Lava's series of salutations by the head to you all.

Arundhati and Janaka. Happy boy, may you live long.

Kausalyā. Child, may you live long.

Arundhati. Come, child. *(Seating Lava on her lap, to herself)* Fortunately my lap is filled. Nay, not merely so. My long cherished dream has also been fulfilled.

Kausalyā. Child, come here also. *(Receiving him on her lap)* Eh ! He imitates my dear Rāma not merely by his bodily frame, dark and shining like the slightly blown blue lotus, but also by his ringing voice rising high with resonance like the voice of the swan whose throat is mellowed by the fibre of lotus devoured. I say the touch of body, soft like the core of tender lotus is also like that. Child, let me see your face. *(Raising his chin, observing, with tears and deep emotion)* Royal sage, don't you see, he resembles, on being seen minutely, my dear daughter-in-law as well by his moon-like face.

Janaka. I see, friend, I see.

Kausalyā. Oh ! Maddened as it were, my heart suggests some impossible dreams about the boy.

Janaka. All those features of my girl and of Rāma are manifest in this boy, as if blended and reflected. The same splendour, the same speech, the same modesty, the same inborn holy dignity ! Oh God ! Why does my mind run riot in indefinite tracks ? (22)

Kausalyā. Darling, have you a mother ? Do you remember her ?

Lava. No.

Kausalyā. Then to whom do you belong ?

Lava. To Lord Vālmīki.

Kausalyā. Child, tell what you have to say.

Lava. I know only this.

(Behind the scenes)

Ye soldiers, this Prince Candraketu commands—Nobody should step into the sites adjoining the hermitage.

Arundhati and Janaka. To-day is a happy day, now that we are to see child Candraketu arrived in connection with the protection of the sacrificial horse.

Kausalyā. Oh, 'the son of child Lakṣmaṇa commands.' These are the words heard, pleasant like drops of nectar.

Lava. Sir, who is this Candraketu ?

Janaka. You know Rāma and Lakṣmaṇa, sons of Daśaratha ?

Lava. They are the heroes of the Rāmāyaṇa story ?

Janaka. Yes.

Lava. Then, how do I not know ?

Janaka. Of that Lakṣmaṇa, this is the son, Candraketu.

Lava. Then he is the son of Ūrmilā and grandson of the royal sage, the king of Mithilā.

Arundhati. (*Laughing*) Proficiency in folk-lore has been exhibited by the child.

Janaka. (*Contemplating*) If you are so proficient in stories, then tell. We shall ask you. To those sons of Daśaratha, what children were born and through which wives?

Lava. This portion of the story has never been heard before by us or by anybody else.

Janaka. Was it not composed by the poet?

Lava. Composed, but not released. A certain fragment of the same has been rendered in the form of a drama full of emotion, as a separate work. After writing it with his own hand, His Holiness, the sage, sent it to His Holiness Bharata, the founder of the dramatic art.

Janaka. Why?

Lava. It is said, His Holiness Bharata will have it enacted on the stage by celestial nymphs.

Janaka. All this is deep mystery to us.

Lava. Great is the predilection of His Holiness towards it. For, in order to guard it against dangers, our brother has been sent with bow in hand as an escort to those pupils through whom that book was sent to Bharata's hermitage.

Kausalyā. You have also a brother?

Lava. There is the revered one, Kuśa by name.

Kausalyā. He is your elder, from what you say.

Lava. Yes. He is my elder in the order of delivery.

Janaka. Are you twins?

Lava. Yes.

Janaka. Child, tell the limit of the story so far published.

Lava. It is this. Queen Sītā born at the sacrifice of gods was banished by the king who was harassed by the false scandal of citizens, and just when she was about to feel the pangs of delivery, Lakṣmaṇa left her alone in the forest and went back.

Kausalyā. Ah girl of a lovely face. What sort of evil fate has suddenly fallen on your flower-like body in solitude now ?

Janaka. Ah my dear girl,

Having met with that degradation and reached the frightful forest and experiencing the torment at the hour of delivery, when you were surrounded by hosts of wild animals on all sides and stricken with panic, surely I was frequently thought of by you as protector. (23)

Lava. (*Towards Arundhati*) Revered madam, who are they ?

Arundhati. She is Kausalyā, and he is Janaka. (*Lava sees with respect, grief and curiosity*)

Janaka. How unchecked are the wicked citizens ! What a precipitancy of action on the part of King Rāma !

Incessantly brooding, as I am, over this cold-blooded cruelty like the terrible fall of thunderbolt, it is time for my fury to blaze suddenly through my bow or through my curse.

Kausalyā. (*With fright and tremor*) Your Holiness, help. Please the enraged royal sage.

Lava. This is the atonement for noble men being grievously wronged.

Arundhati. King, Rāma is your child, and the pitiable subjects ought to be protected. (24)

Janaka. Let both be at rest with regard to

Rāma, for he is my son and treasure to be preserved. As for citizens, they abound in Brahmins, children, aged folk, the decrepit and the women-folk. (25)

(Enter Boys in a hurry)

Boys. Friend, friend, a peculiar animal called 'Horse' is heard of in country parts. It has now been actually seen by us.

Lava. The name 'Horse' is recited in the passage dealing with animals used at sacrifices and also in that relating to warfare. Hence tell, of which sort it is.

Boys. Eh ! Listen.

He has a big tail behind, and he always waves it. He has a long neck, and his hoofs are only four. He eats tender grass ; and he discharges balls of dung as big as mangoes. Why explain ? He goes far off. Come, come, let us go. (26)

(So saying, they drag him by the cloth and hands)

Lava. *(With modesty, checking his enthusiasm)* Gentlemen, see. I am thus led by these. *(Walks on hastily)*

Arundhati and Janaka. Child, satisfy your curiosity.

Kausalyā. Your Holiness, I feel I am duped, as it were, without seeing him. So let us get to a higher place and look at this long-lived one, swelling with pride, being taken by the other boys.

Arundhati. That petulant chap has gone far off in hot haste. How is he to be seen ?

(Enter Chamberlain)

Chamberlain. His Holiness Vālmīki says—
"This will be known to you in due course."

Janaka, This is something of deep import. Your Holiness Arundhatī, friend Kausalyā, revered Gr̥ṣṭi, let us ourselves go to His Holiness Vālmiki and see him.

(Exeunt the elderly folk)

(Enter Boys)

Boys. Friend, see the wonder.

Lava. Seen and understood. Of course this horse is one engaged in the Aśvamedha sacrifice.

Boys. How is it known ?

Lava. You fools, that chapter was read by you also. Don't you know the guard should consist of persons clad in armour, persons armed with clubs, and persons furnished with quivers, numbering a hundred each. This army is seen to be only like that. If you do not believe, ask them.

Boys. You men, of what use is this horse that roams about under guard ?

Lava. *(Eagerly to himself)* Aśvamedha is indeed a big powerful touchstone for the superior might of Kṣatriyas that are victors of the world, which offers a challenge to all Kṣatriyas.

(Behind the scenes)

What is seen as a horse here, is the flag, nay, the proclamation of victory, of the sole warrior of the seven worlds—the foe of the race of Rāvaṇa. (27)

Lava. *(Smartingly)* Oh ! The words are irritating.

Boys. What is to be said ? Clever indeed is our prince.

Lava. Eh, is the Earth without a Kṣatriya, that such a proclamation is made ?

(Behind the scenes)

Eh, where are Kṣatriyas before the emperor ?

Lava. Fie on the rascals.

If there are, let them be. What is this threat now ? Why all this talk ? That flag of yours I seize. You boys, surround this horse and striking him with clumps of mud, bring him here. Let this poor animal move about in the midst of the deer. (28)

(Enter a Man in rage)

Man. Fie, impertinent chap. What did you say ? Soldiers in arms holding sharp weapons do not tolerate a haughty speech, even if it be of a child. Prince Candraketu is noble-born. And he, with a heart absorbed in curiosity to see the rare forest, has not yet come upon the scene. Hence move off in all speed through this thicket of trees.

Boys. Prince, enough, enough of the horse. The armed soldiers threaten you with bows strung. Far off is the hermitage from here. Hence come. Let us dart away like deer.

Lava. Are they flourishing their weapons ?
(Stringing his bow)

Let this bow imitate the wide gaping of the cavity of the mouth of laughing Death deeply engaged in devouring the Universe, with both its hard edges like jaws encircled by the bowstring as by the tongue and creating the resounding, frightful, thundering noise of clouds, and enclosing the maximum area within its span. (29)

(All walk about as best it suits each)

(Exeunt Omnes)

End of the Fourth Act.

ACT THE FIFTH

(Behind the scenes)

Ye Soldiers, our support is near, near at hand.

Here comes Candraketu with the emblem of Kovidāra tree fixed to his flagstaff and waving, by his chariot whose swift, moving steeds are driven by the brisk Sumantra, on hearing of our battle. (1)

(Enter Candraketu with bow in hand, with wonder, joy and hurry, by a chariot with Sumantra as driver)

Candraketu. Revered Sumantra, see, see.

This unique child-warrior with the colour of his face reddened by slight fury brought into play and with his fanciful five-fold lock of hair tossing about, showers the dew of arrows at the thick of battle over my armies, with his bow whose edges are twanging incessantly with its string. (2)

(With wonder)

The hermit-child, single and surrounded by heaps of forces, appearing as a novel unknown sprout of the race of Raghu, fills me with enthusiasm by his thousands of arrows, frightful and blazing, by whose twang are broken the joints of the temples of elephants. (3)

Sumantra. Long-lived one,

On seeing the boy whose valour surpasses that of gods and demons and who is exactly similar to you in features, I remember Rāma holding his bow at the annihilation of the foes of Kauśika's sacrifice. (4)

Candraketu. So far as I am concerned, my heart is ashamed that against one are pitched so many.

This single boy is attacked all round by the armies whose multitudes of weapons abound in an out-spread of halo shining bright and frightful, —whose chariots resound with the jingling golden petty bells and which exhibit the haughtiness of elephants by reason of the darkness created by a profusion of rut. (5)

Sumantra. Dear boy, all these combined are not match to him. What then, if separated?

Candraketu. Sir, hurry up, hurry up. He has begun to make a big slaughter of our dependents. Accordingly—

Multiplied the twanging sounds of the bow-string—which cause an aggravated pain to the ears of hosts of elephants through whose yelling noise the bushes on the hills resound—and which are extended by the beats of drums, the hero makes the Earth studded, as it were, with the remnants of morsels dropped from the terrific mouth of rapacious Death, through the heaps of rolling frightful pieces of headless trunks. (6)

Sumantra. (*Within*) How can we permit a duel on the part of child Candraketu with such a one? (*Reflecting*) Nay, we are, of course, elders of the Ikṣvāku race. And when battle is afoot, what is to be done?

Candraketu. (*With amazement, shame and hurry*) Oh fie! My armies have retreated everywhere.

Sumantra. (*Watching the speed of the chariot*) Long-lived one, here is the hero that was the subject of your description.

Candraketu. (*Gesticulating forgetfulness*)
Sir, what is his name mentioned by the messengers?

Sumantra. 'Lava.'

Candraketu. O Lava of mighty arms, of what use are these soldiers to you? Here I am. Come to me alone. Let valour subside in valour. (7)

Sumantra. Prince, see, see.

Invited by you, this boy-hero stops from the slaughter of the armies just as a proud cub of lion would stop from the slaughter of hosts of elephants on hearing the thunder of clouds. (8)

(*Enter Lava marching defiantly*)

Lava. Well done, prince, well done. Truly you are born of the Ikṣvāku race. Hence I have actually come.

(*A big bustle behind the scenes*)

Lava. (*Turning back contemptuously*) Ha! What? Vanquished as they are, the commanders turn back in pursuit of me at the back and attack me. Fie on the rascals.

Unto the rolls of flames of my rage, terrific like the horse-faced fire stirred up by the dashing of the (churning) mountain, let this host become a morsel of food like the ebbing water of the Ocean spreading a huge frightful tumultuous noise produced all round with ease when it is lashed by the storms of the deluge. (9)

(*Walks about in excitement*)

Candraketu. Lad,

By a marvellous superiority of qualities, you are dear to me, and hence you are my friend. This is so to me always. So why do you inflict injury on your own retinue? Here indeed is Candraketu, the touchstone for your pride. (10)

Lava. (*Turning back with joy and hurry*) Oh ! How sweet and harsh are the heroic words of this mighty prince-boy of the Sun's race ! So why deal with others ? I shall respect him alone.

(*Again a bustle behind the scenes*)

Lava. (*With fury and disgust*) Ah ! I am worried by these sinners who are a stumbling block to the interview of heroes. (*Walks towards them*)

Candraketu. Sir, see what ought to be seen.

Fixing his aim at me with pride combined with enthusiasm, and pursued by the armies behind, and with his bow drawn, he bears the beauty of a cloud moving in both ways by means of violent gusts of wind blowing in opposite directions and containing Indra's rainbow. (11)

Sumantra. The Prince alone knows at least to see him. We are simply given away to wonder.

Candraketu. You kings,

Inasmuch as this united attack is aimed in battle by you all—by you, numberless as you are, against him, single as he is,—by you seated on elephants, horses and chariots against him who remains on foot,—by you clad in armour against him that wears a sacrificial deer's skin for his upper cloth—by you who are far senior in age against him possessed of a body charming with tender age, fie on you, fie on us. (12)

Lava. (*Feeling mortified*) Ah ! He takes pity on me ! (*With hurry, reflecting*) Let it be. To avoid delay, I shall paralyse these armies by means of the Jṛmbhaka missile. (*Gesticulates meditation*)

Sumantra. How is it that the boisterous cries of the army subside without reason ?

Lava. Let me now meet this proud one.

Sumantra. (*Hurriedly*) Child, I think this boy has invoked the Jṛmbhaka missile.

Candraketu. Where is the doubt ?

Like a terrible concourse of lightnings in darkness, it tortures the eye fixed, as if almost devoured and spared. And then this army stands motionless as in a picture. Certainly the Jṛmbhakastra of unlimited power is on the ascendant. (13)

Marvel ! Marvel !

The sky is filled with Jṛmbhaka arrows, black like the darkness accumulated in the recesses in the heart of the Nether-world, and blazing with flames yellow like hot glowing brass, as with the peaks of the Mount Vindhya tossed about by the severe frightful blasts of wind raging at the advent of the deluge, with the caves enwrapped by clouds and yellow with lightning. (14)

Sumantra. Wherefrom did he get the Jṛmbhakas ?

Candraketu. I should think “from His Holiness Vālmiki.”

Sumantra. Dear, not so, especially in the case of Jṛmbhakas. For—

These are the offspring of Kṛśāśva. From Kṛśāśva they came to Kauśika. And then by the gift of Kauśika they remain in the noble Rāma. (15)

Candraketu. Other seers of Mantras too might see everything of their own accord through the intuition born of their growing enlightenment.

Sumantra. Dear, be attentive. Your adversary has come.

Both boys. (*Towards each other*) Oh ! How pleasant to look at is the prince ! (*Observing with love and affection*)

When this person is seen, my heart attains concentration. Is it an accidental coincidence? Is it the power of his numerous virtues? Or, is it an old acquaintance closely formed in a previous birth? Or, is it a certain relationship of his kept in the dark by Destiny? (16)

Sumantra. It is a characteristic of living beings in the generality of cases that some one has a natural liking for some one else, with reference to which people use phrases like 'Mutual affinity of pupils (of eyes)' or 'Mutual attachment of eyes.' People deem it an indisputable and inevitable fact.

To a predilection which is not traceable to a reason, there is no resistance. It is a thread of love that inwardly knits the people. (17)

Both boys. (Towards each other) How are the arrows to be thrown on this body, tender like the soft silk worthy of kings, at whose sight my body bristles with hair in clusters out of a desire to embrace? (18)

But what other resort is there except weapon towards him with his overwhelming valour? And what is the use of weapon at all, if such a one does not become its object? What will he himself say about me averse to a battle though the weapon is raised? The code of warriors, being indeed of the essence of cruelty, takes away the operation of love. (19)

Sumantra. (Looking at Lava, weeping, to himself) O heart, why do you stray away?

What may be termed the seed of hope, was spoilt by fate at the outset. When the plant is cut off at first, where is the outcome of foliage? (20)

Candraketu. Sir, take me down from the chariot.

Sumantra. Why so?

Candraketu. Firstly because this heroic person will have been respected. Further the primary code of Kṣatriyas will have been observed. 'People on chariot do not attack one on foot.' So declare the learned in the law.

Sumantra. (To himself) Alas ! What a trying situation for me !

How is a man like me to object to a lawful observance, or how to permit a pursuit solely abounding in risks ? (21)

Candraketu. When even our respected father consults you, his father's dear friend, on doubts in ethics as well as policy, why this perplexity on your part, sir ?

Sumantra. As you say, dear. As you say, long-lived one. What you declare is in consonance with Dharma.

It is the etiquette of warfare. It is the ancient code of virtue. Hero, it is the method of conduct pursued by the lions of Raghu's dynasty. (22)

Candraketu. Unparalleled is the utterance of the Sire.

You alone know history, chronicles and the legal pronouncements as also the traditions of the dynasty of Raghus. (23)

Sumantra. (Embracing with affection and tears) Darling, how few are the days since the the child—your father, the slayer of even Indrajit, was born ? And you, his child, now follow the code of warriors. Fortunately has the family of Daśaratha established its firm footing. (24)

Candraketu. (With sorrow)

'When the eldest of our family remains without a footing, where is the footing for our family ?'

Thus do our three other fathers undergo pangs of misery. (25)

Sumantra. Alas ! Candraketu's words actually pierce the heart.

Lava. Wonder ! Mixed is the outflow of emotions.

Just as the blue lotus attains joy in the company of the Moon, so also do my eyes on seeing him. But this arm of mine bearing deep and frightful scars, and fondly clinging to the mighty bow resounding by means of the string with its cruel twang, is fond of quarrel. (26)

Candraketu. (*Gesticulating a descent*) Sir, Candraketu, descended of the Sun, bows to you.

Sumantra. May the powerful First Boar bring about your enemy's defeat. Moreover—

May the God Sun, the lord of your dynasty, contribute to your pleasure in battle. May Vasiṣṭha, the guru of all your gurus, bless you with happiness. May you have the valour of Indra and Viṣṇu, also that of Agni and Marut as also the prowess of Garuḍa. And, may the magic spell of the twanging sound of the bows of Rāma and Lakṣmaṇa, give you success. (27)

Lava. Prince, you shine very well on the chariot. Enough, enough of too much courtesy.

Candraketu. Then your great self shall also adorn another chariot.

Lava. Sir, take back the prince on the chariot.

Sumantra. You will also follow the words of child Candraketu.

Lava. Where is the objection to our own belongings ? But being inhabitants of the forest, we are not experienced in driving on the chariot.

Sumantra. Do you realise, child, what you have done through pride and amity. If only the noble King Rāma descended of Ikṣvāku were to see you thus, his heart will melt (with love).

Lava. I know, that royal sage is reputed to be a good person. (*As if abashed*)

We are indeed not of such a stamp, nor are we bent on disturbing sacrifices. Who will not respect that king for his qualities? Nevertheless, that utterance of the horse-guard brought about a change in me, through the vehemence in its contempt for all Kṣatriyas. (28)

Candraketu. (*With a smile*) Are you intolerant of even our father's valour?

Lava. Let there be intolerance or otherwise. This do I ask. We hear the king Rāghava to be possessed of self-control. He is neither puffed up, nor do his subjects become such. Then why do the men speak satanic speech about him?

Sages declare as satanic the speech of a senseless and a haughty man. It is the root-cause of all hostilities, and it is the expiation for the patient hearer. (29)

This is how they condemn it. The opposite of it, they eulogise thus—

The one which yields the desired fruits and removes unhappiness, gives rise to reputation and extinguishes the sins—Wise men call that pleasant speech a Kāmadhenu, the mother of all auspicious happenings. (30)

Sumantra. This boy of holy conduct, pupil of Vālmīki, talks in a style steeped in the Vedic culture.

Lava. And Candraketu, as to what you said—Are you intolerant even of our father's valour—

I ask you—Are the characteristics of Kṣatriyas regulated by any limits of scope ?

Sumantra. You do not of course know the king of the Ikṣvāku race. Hence do not go to extremes.

Candraketu. True, you have asserted your valour by crushing the soldiers. You do not deserve to persist in it with regard to the conqueror of Paraśurāma. (31)

Lava. (*Laughing*) Sir, what is this loud praise that that king is the conqueror of Paraśurāma ?

The power of tongue is established in the case of Brahmins. What is known as the power of both the arms belongs to Kṣatriyas. Paraśurāma is a Brahmin that took to arms. When he is subjugated, where is the praise for that king ? (32)

Candraketu. (*Feeling the hit*) Revered Sumantra, enough, enough of further barter of words.

Here is a unique type of budding warrior to whom Lord Paraśurāma too is no hero, and who is not aware of our father's exploits of boyhood, which bestowed on the seven worlds the gift of immunity from fear. (33)

Lava. Who does not know the exploits or the might of the lord of Raghus ? Nay, there is something to be said. Peace be.

Elders are they, and their conduct will not stand scrutiny. Let them be as they are. Pish ! The less said the better. They have established their reputation by slaughtering the wife of Sunda. They are big men in the world. The three backward steps that were placed in the battle with Khara, the skill exhibited in slaying Vālin—there are persons who know all these things. (34)

Candraketu. Ah ! Thou that transgressest the limits of decency by scandalising our father. Thou

braggest a good deal.

Lava. Eh ! He actually knits his eyebrows towards me.

Sumantra. The fury of both is ablaze. Accordingly—

A shake of the body due to an understanding of each-other's idea, loosens the knot of the braid of hair on the crest. The eyes slightly resembling the petal of Kokanada, redden of their own accord. Through the knitting of eyebrows dancing at an improper hour, the face puts on the beauty of the Moon with its deep, black mark and that of the lotus with bees emerging out. (35)

Lava. Prince, prince, come, come. Let us get to a site fit for battle.

(*Exeunt Omnes*)
End of the Fifth Act.

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ACT THE SIXTH

(*Enter a gay Vidyādhara couple by an aerial chariot*)

Vidyādhara. What a multiform display of heroism—making the gods and demons move hither and thither in wonder,—on the part of these two boys of the Sun's dynasty, fiercely engaged in an untimely battle, whose Kṣatriya fervour is burning bright ! Accordingly, beloved, behold, behold.

A battle, frightful to the Universe, is raging marvellously between the two who draw their bows with the golden petty bells jingling at their stringing, exhibiting a terrible hell of noise at the point

where they are hooked to the resonant heavy bowstring, who throw arrows (at each other) and whose locks of hair toss about incessantly. (1)

The sound 'dhum dhum' of the divine bugle of joy like that of a cloud spreads up high for the happiness of both. (2)

Hence let a stream of flowers be continuously thrown on both the heroes—which consists of a charming array of full-blown golden lotuses closely woven together and which is sweet with the honey of the heaps of tender gem-buds put forth by the divine trees.

Vidyādhara lady. Why is the sky yellow all of a sudden as if with rows of deep, waving lightnings exhibiting an untimely dance?

Vidyādhara. Is this the wide opening of the blue red eye on the forehead of Śiva that blazes like the heat of the Sun planed off by the rotations of Viśvakarman's turning lathe? (3)

(*Reflecting*) I see. It is the Fire-god's matchless missile thrown by child Candraketu, wherefrom is the issue of these rolls of flames. And now—

The arrays of aerial chariots have cleared out with the chowries on their flags scorched and eaten up. These flames play the part of the paint of vermilion for a while on the borders of cloth serving as flag. (4)

Marvel! This ferocious Lord Fire has begun to blaze—looming large by emitting a moving succession of sparks sounding violently like the terrible crack of a piece of adamant, and frightful through an abundance of flames shining like huge frightful snakes. Its spread is all round. So I

shall screen my beloved with my body and move off. (*Does so*)

Vidyādhara lady. Fortunately my torment half-risen, has vanished, with the pain fast disappearing, being driven out by the joy of this touch of my lord's body, which is cooling, charming, glossy, soft and dense like a heap of pure pearls.

Vidyādhara. Eh ! What was done by me in this matter ? Or rather—

Without doing anything. one can instil joy and chase away the miseries of another (by his mere presence). Whoever is dear to a person is alone precious to him beyond words. (5)

Vidyādhara lady. Why is the expanse of the sky spread over with clouds—beautified by the splendour of lightnings densely moving and hanging and shining bright and clean,—and black like the stems of the necks of infatuated peacocks ?

Vidyādhara. This is the might of the Varuṇa missile discharged by Prince Lava. How is the Fire-missile actually extinguished by the thousand-fold streams of water pouring forth uninterruptedly !

Vidyādhara lady. I am happy.

Vidyādhara. But, Eh ! Everything carried to extremes is loathsome. For, the whole lot of living beings seems—to be closely confined in the darkness increased by the clouds thundering heavily due to agitation by the tempests of the deluge,—to be rolling within the cavernous ghastly jaws of Death gaping wide open to devour the universe at one stroke—and to be lying in the belly of Nārāyaṇa with all openings closed due to his Yogic slumber at the end of the cycle of Yugas. Well done, Candraketu, well done. You have fittingly employed the Vāyu-missile. Because—

The numerous clouds have merged somewhere through the blast of wind as the phantoms of the world in Brahman through the dawn of wisdom. (6)

Vidyādhara lady. My lord, who is this now that gets down from the best of ærial chariots in the midst of both the boys, stopping their engagement in battle by means of sweet words even from at a distance, with his bow made to rotate round his hand in a hurry ?

Vidyādhara. (Seeing) This is the lord of Raghus returned after slaying Śambūka.

On hearing the pacification uttered by the great man, Lava has become calm, withdrawing from the battle out of regard for him; and Candraketu is also prostrate before him. Happiness be to the king through the union with his sons. (7)

Hence, come here.

(Exeunt both)

End of the Mixed Interlude.

(Enter Rāma and Lava, and Candraketu prostrate)

Rāma. (Descending from Puṣpaka)

Candraketu, Moon of the Sun's dynasty, come quickly, and closely embrace me. Let the torment of my heart subside through your limbs, cool like chips of hardened snow. (8)

(Raising and embracing him with affection and tears) Are you happy with your body cast of divine missiles ?

Candraketu. Happy through the good fortune of acquiring a unique dear companion. Hence I do ask of you, father, to look at this sprout of Hero as at me or with a more auspicious eye than towards me.

Rāma. (*Seeing Lava*) Fortunately the dear comrade of my child is possessed of a highly dignified and auspicious personality.

Is it the science of archery having taken a human form for protecting the worlds? Or, is it the characteristic valour of Kṣatriyas having put on a body for preserving the Universe? Or, is it an accumulation of all powers or an aggregation of all good qualities? Or, is it a combination of the fruits of the meritorious actions of the people that stands manifesting itself? (9)

Lava. (*To himself*) Oh! The sight of this great man is due to a wealth of merit.

A sole unique repository of confidence, affection and devotion, he is like the grace of the highest Dharma walking with a body. (10)

Wonder! Wonder!

Militancy is at an end. A fervour beaming with joy spreads out. That pride is gone somewhere. Modesty makes me humble. When this person is seen, how is it that I am rendered powerless all of a sudden? Nay, priceless is the mysterious influence of great men as that of sacred places. (11)

Rāma. How is it that this one at one stroke grants me complete freedom from grief and for some reason endears himself to my inner self? Nay. To speak of love and to search for a cause are incompatible.

A mysterious inner power unites the beings. Affections do not rest on external symptoms. The lotus blooms at the rise of the Sun, and the Moonstone melts when the Moon is risen. (12)

Lava. Candraketu, who is this gentleman?

Candraketu. Dear friend, it is my venerable father.

Lava. He is the same to me also in the eye of the law inasmuch as I have been termed by you as your friend. But four people are entitled to such a denomination, who are the heroes of the Rāmāyaṇa story. Hence point out the distinction.

Candraketu. Know, this is our eldest revered father.

Lava. (*With buoyancy of spirits*) How ! The Lord of Raghus himself ! Fortunately this is a happy morning, since this king is seen. (*Observing with modesty and curiosity*) Father, Lava, the pupil of Vālmīki salutes you.

Rāma. May you live long, come, come. (*Embracing affectionately*) Dear child, enough of too much humility. Closely embrace me with your body.

Your body being plump, glossy and tender like the inner petal of the full-grown compact lotus-bud, your touch, cool like sandal paste, delights me. (13)

Lava. (*Within*) Such is his affection towards me without a cause. But fool that I am, I have sinned against him inasmuch as my wretched preparation has gone the length of the raising of weapons. (*Aloud*) Let the revered father pardon Lava's folly.

Rāma. What is the offence committed by the child ?

Candraketu. He played the hero on hearing the proclamation of your prowess from the persons in guard of the horse.

Rāma. Oh ! It is indeed a beauty for valour.

A valourous person will not put up with the valour of others spreading out. It is his own nature, and through the permanence of its association, it is far from artificial. If Lord Sun blazes with his beams without interruption, why does the firestone emit sparks of fire as if insulted ? (14)

Candraketu. Even indignation of this great hero alone shines to advantage. Let the revered father see. All the armies have been paralysed forcibly by the Jṛmbhaka missile discharged by my dear friend.

Rāma. (*Seeing*) Dear Lava, let the Astra be withdrawn. Candraketu, appease the armies who are lifeless by absolute lack of motion.

(*Lava gesticulates meditation*)

Candraketu. As directed. [Exit

Lava. Father, the Astra has come down.

Rāma. (*To himself*) This boy too knows the Jṛmbhaka missiles with all their mysterious modes of employment and withdrawal. (*Aloud*)

The ancient gurus beginning with Brahman, having performed penance of different kinds for over a thousand autumns for the upkeep of scriptures (or of Brahmins), discovered the energy of their own penance taking the shape of these missiles. (15)

Then Lord Kṛśāśva communicated the secrets in full of the art of this missile to Kauśika who was his disciple for over a thousand years. And, he communicated it to me. This is the traditional order of teachers in the past. I ask 'Whence did you get its tradition ?'

Lava, The Astras are self-manifest to us both.

Rāma. (*Contemplating*) Which is impossible ? It might be some greatness due to merit or virtue

of a superior type. But how is the dual number ?

Lava. We, both brothers, are twins.

Rāma. Then where is the second one ?

(Behind the scenes)

Dāṇḍāyana, Dāṇḍāyana,

Friend, do you say such a battle is waged by Child Lava with the King's hosts. Then let the title of king become extinct in the whole world to-day. Let the flames of the weapons of Kṣatriyas be extinguished at once. (16)

Rāma. Who is this one with a blue hue like that of sapphire, who by his very voice makes my hair stand on ends and makes me put on the appearance of the Kadamba tree putting forth buds at the very moment of hearing the thunder of a fresh blue water-bearing cloud ? (17)

Lava. This is my revered elder brother named Kuśa, returned from Bharata's hermitage.

Rāma. *(With curiosity)* Child, call the long-lived one here.

Lava. Yes. *(Walks about)*

(Enter Kuśa)

Kuśa. *(Stringing his bow with rage, resolution, joy and courage)* If there is a battle with the kings of the Sun's dynasty who have been bestowing the gift of immunity from fear on Indra from the time of Lord Manu born of the Sun downwards and who keep flaming the fire of their valour characteristic of Kṣatriyas for burning the haughty persons, then this bow of mine is lucky, with its string illumined by the hot flames of the shining rays of my fire-bearing Astras. (18)

(Walks about triumphantly)

Rāma. What a peculiar superior valour in this Kṣatriya boy ! Accordingly—

His eye treats as a straw the valour of the heroes of the three worlds. His brave majestic gait seems to bend the Earth underneath. Assuming large proportions like a mountain despite boyhood, is it the spirit of heroism or pride that comes ? (19)

Lava. (*Approaching*) Glory to you, sir.

Kuśa. May you live long, what is this talk—battle, battle ?

Lava. Nothing. You may give up your overbearing attitude and remain with humility.

Kuśa. Why ?

Lava. For, the king, lord of Raghus, stands here. He is loving towards us both and is eager for your company.

Kuśa. (*Reflectively*) That hero of the Rāmāyana story and protector of the Universe ?

Lava. Yes.

Kuśa. The sight of that great man is to be wished for. But I do not quite see how he is to be approached.

Lava. By the offer of humble greetings as to a Guru.

Kuśa. How is it ?

Lava. The noble-born good Candraketu, son of Ūrmilā, greeted me with friendship, calling me his dear friend. Through that affinity, this royal sage is virtually our father.

Kuśa. Such being the case, it is no stigma to bow down before a Kṣatriya.

(*Both walk about*)

Lava. Let my revered brother see this great man whose excellence due to his various good deeds surpassing the world, is justified by the power and weight of his personality.

Kuśa. (Observing) What a graceful personality ! What a holy experience ! Worthily did the poet of Rāmāyaṇa promote the divine speech. (20)

Father, Kuśa, the pupil of Vālmīki, bows to you.

Rāma. Come, come, may you live long.

This person longs out of affection to embrace you whose body is charming like a cloud bloated up with water. (21)

(Embracing, to himself)

How is it that this boy—as if he were the essence of my own body pouring out from every limb out of affection, as if he were my principal sinews of feeling having come out and taken a shape, and as if formed by the melting of my heart agitated by exuberant joy—at the embrace of his body, seems to drench me with a stream of nectar ? (22)

Lava. The Sun blazes, scorching the forehead. Hence, father, please take your seat for a while under the dense shade of the Sāla tree here.

Rāma. As you please.

(Walking about, all sit in order of rank)

Rāma. (Within) Oh ! In spite of their modesty, the gait, the standing and sitting postures and other movements of Kuśa and Lava are indicative of sovereignty. (23)

The charms of beauty inseparably associated with their person evidence a splendour increasing in fascination every moment just as the Moon's beams do the spotless Moon, and drops of honey do the full-blown lotus. (24)

And, I find in both a good deal of correspondence with the children of Raghu's family.

The body of both whose shoulders are charming like those of a bull is blue like the neck of a

grown-up dove, their eyesight is steady like that of an elated lion, and their voice is majestic like the sound of an auspicious drum. (25)

(Observing minutely) Eh ! Not merely does their person correspond to that of our family.

On a close scrutiny several features corresponding to those of Jānakī are clearly found in this pair of children. Indeed I seem to visualise again before my eyes the face of my beloved bearing the beauty of the fresh-blown lotus. (26)

Beautiful through the clear white colour of the teeth, the formation of lips is the same as hers. The curve of the ear is the same. The eyes are no doubt reddish blue. However the quality of fascination is the same. (27)

(Reflecting) This is the forest occupied by Vālmiki where the queen was abandoned. Such is their personality, age and skill. Inasmuch as the Astras are revealed to them of their own accord, I imagine, the bestowal of arms on the occasion of the picture-sight might have come into force. Never have we heard of Astras derived without a traditional handing down even with persons of old. This is my heart's hope giving rise to streams of excessive joy and sorrow. That they are twins substantiates largely my suspicions. The pregnancy of the queen was generally recognized to be twofold, containing symptoms of two living children. *(With tears)*

When her attachment reached its highest flight through the growth of familiarity, she was inspired by confidence in private, and yet her eyes were inactive through her natural shyness ; and, by feeling her touch with my hand at that time, the two-fold formation of her embryo was at first

discovered by me, and only later on by her also in the course of a few days. (28)

(Weeping) Then shall I ask them by some indirect means ?

Lava. Father, what is this ?

Your face that confers happiness on the whole world is made to put on through a shower of tears the beauty of a lotus-flower drenched in snow. (29)

Kuśa. Dear boy,

What on earth does not give misery to the lord of Raghus without Queen Sītā ? At the loss of the beloved, the whole world has of course become a wilderness. Such was his affection, and such is now his limitless separation from her. Why do you thus ask, as if you do not know Rāmāyaṇa ? (30)

Rāma. (Within) Eh ! Their talk betrays a lack of concern. No more hope. Damned heart, what is this unaccountable want of sobriety on your part ? With the grief of my heart thus coming out, I am pitied even by children. Let it be. I shall pursue the matter. (Aloud) Dear boys, Rāmāyaṇa is generally heard of as the effusion of Lord Vālmīki's poetry, a record of praise of the Sun's dynasty. I should like to ask something about it out of curiosity.

Kuśa. The whole composition has been repeatedly taught us. These two verses in a certain chapter of Bālakāṇḍa are recalled in our memory.

Rāma. Let both recite it.

Kuśa. Already by nature was Sītā dear to the great Rāma. And, by her virtues and the qualities of her beauty the love grew intense. (31)

Similarly Rāma was dearer than life to Sītā. Their heart alone knows their mutual attachment. (32)

Rāma Alas ! Too severe is the blow given to the heart. Ah queen, it was indeed like that. Alas ! Your experiences of the world culminating in a separation the opposite of which appears now to be incompatible, have merely become a subject of talk.

Where is that measure of joy born of boundless confidence ? Where is that mutual love ? Where are those enthusiastic raptures ? And, where is that unity of hearts in weal or woe ? Still this sinful life throbs and does not cease to exist. (33)

Alas !

We are reminded of that very time which zealously brought out in due course the thousandfold virtues of my beloved and which is now unbearable to recollect,— (34)

when that (youthful) age which developed the budding breasts of the deer-eyed one, set up a footing in the course of a few days bit by bit, at whose dawn Cupid intensified by an admixture of love and its consequent longings, reigned supreme in her heart and spread his mild charms over her person. (35)

Lava. This is a verse addressed by the lord of Raghus towards Queen Sītā at their sport in the woods on the banks of the Mandākinī on the Citrakūṭa mountain.

Yonder is this slab placed as if for your sake, where this Bakula tree has showered its flowers all round. (36)

Rāma. (*With bashfulness, smile, affection and sorrow*) Too innocent are children, particularly those bred up in the forest. Ah queen, do you remember that exuberant indulgence due to confidence at that time ? Pity !

Your face is visualised (by me)—becoming chill with the sweat due to fatigue, possessed of the splendour of the Crescent-like forehead disturbed by the forelocks of hair shaken in the breeze of the Mandākinī blowing slowly, and containing cheeks shining without the paste of saffron, and charming through the noose-like ears beautiful without ornaments. (37)

(Standing as if paralysed) (Piteously) Oh !
What a pity !

A beloved person present in front in apparition produced by meditating ever and anon does not fail to offer consolation in exile. (But to me) at the loss of wife, the world has become a barren wilderness; and, the heart is broiling, as it were, in a mass of burning chaff. (38)

(Behind the scenes)

Vasiṣṭha, Vālmīki, the queens of Daśaratha and Janaka along with Arundhatī, stricken with fear on hearing of the children's combat, come, taking a long time for doing so, the hermitage being far off, with limbs seized by old age, with swift minds and dishavelled matted hair. (39)

Rāma. What ? Her Holiness Arundhatī, Vasiṣṭha and my mothers and Janaka too here ? How are they to be seen ? *(Seeing piteously)* That Father Janaka too has come here, I am hammered as if by adamant, unfortunate that I am.

Having seen the meeting of our fathers with Vasiṣṭha and other elders rejoiced by the desirability of the alliance on the occasion of the auspicious wedlock of their children, and now seeing my father's friend in this plight when the great calamity has taken place, and remaining as I

am, how am I not rent in a thousand pieces ? Or,
what is impossible for Rāma ? (40)

(Behind the scenes)

Alas !

On suddenly seeing the lord of Raghus in this plight whose personal beauty survives only in the dignity of appearance, his mothers roused by Janaka who has first regained consciousness, remain helpless in a swoon. (41)

Rāma. Your compassion is misplaced towards me, a sinner who had no pity on the one who was the best and fullest auspicious blessing of the families of Janakas and Raghus. (42)

I shall just respect them. *(Rises)*

Kuśa and Lava. Here, here, father.

*(Walking about in a disturbed state piteously,
Exeunt Omnes)*

End of the Sixth Act.

ACT THE SEVENTH

(Enter Lakṣmaṇa)

Lakṣmaṇa. Eh ! What for have the subjects including Brahmins and Kṣatriyas, townsmen and and countrymen, been summoned along with us by His Holiness Vālmīki ? And, what for is the entire host of living beings—consisting of multitudes of mortal and immortal Devas and Asuras and men and women and the low beings together with the moving and stationary creatures occupying the region enclosed by the earth and the

skies,—drawn here by his own power ? I have also been commanded by my revered brother thus— ‘Dear Lakṣmaṇa, we have been invited by His Holiness Vālmīki to witness his composition staged by the celestial nymphs. Hence go to the theatre on the banks of the Ganges, and provide suitable seating accomodation for spectators.’ Accordingly, I have arranged suitable seating accomodation for the host of living beings, mortal and immortal.

Living in the temple of kingship and yet following the sage’s walk of life at its highest, my revered brother comes here actually out of deference to Vālmīki. (1)

(*Enter Rāma*)

Rāma. Dear Lakṣmaṇa, have the critics of the stage taken their seats ?

Lakṣmaṇa. Yes.

Rāma. And, these two children must be assigned a position similar to that of Prince Candraketu.

Lakṣmaṇa. It has been already done, knowing as we do Your Lordship’s attachment for them. Here is the royal seat covered with carpet. You will please sit, sir.

Rāma. (*Sitting*) Eh ! Begin.

Stage-director. (*Entering*) His Holiness Vālmīki, the expounder of the truth, commands the world consisting of the moving and stationary beings—‘We have seen with our prophetic eye and composed some holy nectar-like literary piece full of the pathetic and the marvellous emotions. You shall witness it attentively with respect.’

Rāma. This is the idea conveyed. Great sages perceive the subtle effect of past deeds on the living beings. The infallible, stainless and illuminating words of those holy persons are never

stultified. There can be no doubt about it.

(Behind the scenes)

Ah, my lord ! Ah Prince Lakṣmaṇa, single and helpless in the forest, suffering from pangs of delivery just begun, and wretched that I am, beasts of prey devour me. Alas ! Unfortunate that I am, I shall throw myself in the Ganges.

Lakṣmaṇa. Alas ! Something more to add to our misery !

Stage-director. The queen, daughter of the Earth, abandoned by the king in the great forest, throws herself into the Goddess Gaṅgā on the eve of delivery. (2)

(Exit)

End of the Prelude.

Rāma. (In grief) Queen, queen, take pity on Lakṣmaṇa.

Lakṣmaṇa. Sir, this is a drama.

Rāma. Ah queen, dear companion in life at the Daṇḍakā forest, this is your lot on account of Rāma.

Lakṣmaṇa. Sir, take courage and note the purport of the work.

Rāma. Here I am ready, like adamant.

(Enter Sītā in a faint, supported by Mother Earth and Gaṅgā, each with a child on her lap)

Rāma. Boy, I seem to enter a darkness for which I know neither the cure nor the cause. Support me.

Both goddesses. Be calm, auspicious girl. O Vaidehī, fortune has favoured you. Within the water, you have given birth to two sons who will continue the lineage of Raghu. (3)

Sītā. (Being consoled) Fortunately I have given birth to two sons. Ah my lord.

Lakṣmaṇa. (*Falling at Rāma's feet*) Sir, sir, Fortune has favoured us. Raghu's family has been blessed with an auspicious sprout. (*Seeing*) Alas! How is it ! Filled with an overflowing stream of tears, the sire has actually swooned. (*Waves the fan*)

Both goddesses. Girl, take courage.

Sītā. (*Heaving*) Holy dames, who are you ? Leave me.

Mother-Earth. This is the Bhāgīrathī, the deity of your father-in-law's household.

Sītā. Bow to Your Holiness.

Bhāgīrathī. May you attain abounding happiness suited to your character.

Lakṣmaṇa. We are blessed.

Bhāgīrathī. This is your mother, the Earth.

Sītā. Ah mother, I have been seen by you in this plight.

Mother-Earth. Come, daughter, darling, Sītā.

(*Both embrace each other and faint*)

Lakṣmaṇa. (*Joyfully*) What ? My revered sister-in-law has been favoured by the Earth and the Gaṅgā.

Rāma. (*Becoming consoled*) Through our good fortune, this one other happy incident has taken place.

Bhāgīrathī. Mother Earth is immersed in grief. All glory to the maternal love. Or, this illusion which is the root-cause of the worldly existence of all sentient beings is the inner tie of attachment of the mind common to all. Friend Earth, girl Vaidehī, be consoled.

Mother-Earth. (*Being consoled*) Goddess, how am I to be consoled, having given birth to Sītā ?

Her residence in the midst of Rākṣasas for a long time was endured, and again her unbearable abandonment now !

Bhāgīrathī. Who on earth is able to close the doors of Destiny heading towards maturity ? (4)

Mother-Earth. Goddess Bhāgīrathī, is all this proper on the part of your noble Rāma ?

Her hand pressed by him as a boy in childhood was not taken into account, nor I, nor Janaka, nor the Fire, nor her obedient conduct, nor the offspring. (5)

Sītā. Ah my lord, I remember you.

Mother-Earth. Ah ! Who is your lord ?

Sītā. (With bashfulness and tears) As my mother says.

Rāma. Mother Earth, I am like this.

Bhāgīrathī. Goddess Earth, you are the body of the whole world. Why do you get angry with your son-in-law like an ignorant person ?

Terrible is the bad repute spread in the world. As to her purification in the fire at the island of Laṅkā, how will the people here believe in it ? It is the hereditary wealth of the descendants of Ikṣvāku, that the whole world must be pleased. Then in this predicament, what can that child do ? (6)

Lakṣmaṇa. Deities have got an unchecked inner illumination regarding the truths.

Bhāgīrathī. However here is my apologetic salutation to you.

Rāma. Mother, you have borne out your grace towards the family of Bhagīratha.

Mother-Earth. Madam, I am always in your favour. But this grief due to love is unbearable in its pressure, not that I do not know of the noble Rāma's affection for Sītā.

Having abandoned my child with a burning heart by the will of Fate, he lives through his extraordinary vitality and through the good luck of his subjects. (7)

Rāma. Compassionate are elders towards their children.

Sitā. (*Weeping and uniting her palms in respect*) Mother, absorb me in your body.

Rāma. What else can be done ?

Bhāgīrathī. Peace. May you live for thousands of years without being absorbed.

Mother-Earth. Child, your two boys have to be cared for.

Sitā. What is this ? Bless them (yourself).

Rāma. Heart, you are adamant.

Bhāgīrathī. Having got a protector in you, how are the children to be deprived of their protector ?

Sitā. What sort of protection can there be from me, the unhappy one ?

Both goddesses. Why do you disregard yourself when you are yourself a source of happiness to the world ? By your contact, our sanctity too increases. (8)

Lakṣmaṇa. Sir, be it heard.

Rāma. Let the people hear.

(*A bustle behind the scenes*)

Rāma. Something extremely marvellous.

Sitā. Why is the sky tumultuous with noise and blazing ?

Both goddesses. It is known.

The missiles accompanied by Jṛmbhakas thus become manifest — whose order of devolution is Kṛśāśva, Kauśika and Rāma. (9)

(*Behind the scenes*)

Queen Sītā, let there be our salutation to you. Both your sons are our resort, to whom we were given by Rāma at the mere sight of the picture. (10)

Sītā. Fortunately the deities inspiring the Astras are shining even now through the grace of my lord.

Lakṣmaṇa. Sir, you said—‘By all means these will attend on your offspring.’

Both goddesses. Bow to you, the great astras. We are fortunate through your alliance. You must attend on the children when they think of you. Happiness unto you. (11)

Rāma. The waves of grief set in motion and shattered by a mingling with the feelings of wonder and joy, land me at present in a peculiar plight. (12)

Both goddesses. Rejoice, girl, rejoice. Your sons have now become equal to dear Rāma.

Sītā. Goddesses, who will initiate them now in the learning suited to Kṣatriyas?

Rāma. Alas! This Sītā being the promoter of the joy of Raghus who are under the charge of Vasiṣṭha, does not find an initiator for her two sons. (13)

Bhāgīrathī. Virtuous girl, why do you worry with this thought? I shall hand over both these children to His Holiness Vālmīki just when they are weaned. He himself will do for them the general Vedic rites and the rites peculiar to Kṣatriyas.

As are Vasiṣṭha and Śatānanda, so is Sage Vālmīki, the guru of both the families of Janakas and Raghus. (14)

Rāma. Well thought out by Her Holiness.

Lakṣmaṇa. Sir, truly I intimate. For several reasons I think they are these two children—Kuśa and Lava.

They are both skilled in Astras by birth, both are under the charge of Vālmīki, both resemble you in personality, and are of the age of twelve years. (15)

Rāma. Boy, I have become senseless, with my heart tossing up and down.

Mother-Earth. Girl, come, sanctify the Nether-world.

Rāma. Ah dear, you have gone to a different world.

Sītā. Mother, absorb me in your limbs. I am unable to endure this insult from the living world.

Rāma. What will be the reply ?

Mother-Earth. Till the boys leave off suckling, take care of them as directed by me. Later on what is liked by you will be done.

Gaṅgā. Be it so.

(Exeunt Both goddesses and Sītā)

Rāma. What ! It has been only agreed to ? Ah, deity of character, you are merged in a different world. *(Swoons)*

Lakṣmaṇa. Your Holiness Vālmīki. help, help. This the subject-matter of your poem—

(Behind the scenes)

Let the equipments of the stage be off. Ye living beings, moving and stationary, mortal and immortal, behold this holy wonderful sight permitted by Vālmīki now.

Lakṣmaṇa. *(Seeing)* The water of the Gaṅgā is

stirred up as if by churning. The sky is occupied by gods and sages. Marvel ! The revered lady emerges from the water, accompanied by goddesses Gaṅgā and the Earth. (16)

(Behind the scenes)

O Arundhati worshipped by the world, know us as the Gaṅgā and the Earth. This Sītā, your daughter-in-law of holy character, is handed over to you by us. (17)

Lakṣmaṇa. Oh ! Wonder ! Wonder ! Sir, see, see. Pity, the Sire does not regain his senses even now.

(Enter Arundhatī and Sītā)

Arundhatī. Make haste, girl, Vaidehī, give up your bashful attitude. Come. Restore my child to life by your hand possessed of gentle touch. (18)

Sītā. *(Touching Rāma in a hurry)* Be consoled, be consoled, my lord.

Rāma. *(Recovering his consciousness, with joy)* Oh ! What is this ! *(Seeing, with joy and wonder)* What ! Queen Jānakī ! *(Bashfully)* Eh ! What ! Mother Arundhatī ! How ! All our elders returned from R̥śyaśṛṅga's sacrifice are here !

Arundhatī. Boy, here is the Goddess Gaṅgā descended of Bhagīratha, and the presiding deity of the family of Raghus, beaming with grace towards you.

(Behind the scenes)

O lord of the world, noble Rāma, remember what you said to me when seeing the picture—'Such as you are, mother, take a deep interest in the welfare of your daughter-in-law Sītā in the same way as Arundhatī.' Now I have discharged my debt.

Arundhati. This is your mother-in-law, the Earth.

(Behind the scenes)

Long-lived one, you said at the abandonment of my daughter—‘Goddess Earth, look after your praiseworthy daughter Jānakī.’ Now I have carried out your prayer.

Rāma. Goddess, guilty as he is, Rāma, as one that deserves to be pitied by you, salutes you.

Arundhati. Ye townsmen and countrymen, let this Jānakī be accepted now—who is thus being praised by Goddesses—Gaṅgā and the Earth,—offered by me, Arundhati,—whose pure character has been already determined by Lord Fire,—who was praised by gods including Brahmā,—the daughter-in-law of the Solar race,—born at the sacrifice of gods. What do you think in the matter?

Lakṣmaṇa. Sir, thus threatened by Mother Arundhati, the citizens and countrymen and the whole host of living beings salute the revered lady. The protectors of the world (eight Dikpatis) and the seven sages honour her with showers of flowers.

Arundhati. O lord of the world, noble Rāma,

Engage your beloved partner in Dharma, the holy (living) original of the golden image, in the sacrifice according to Dharma. (19)

Sītā. *(To herself)* Would that my lord knew how to wipe out the misery of Sītā.

Rāma. As your Holiness commands.

Lakṣmaṇa. I have realised my purpose.

Sītā. I am again restored to life.

Lakṣmaṇa. Madam, here Lakṣmaṇa prostrates before you.

Sītā. Boy, may you live long like this unto me.

Arundhati. Your Holiness *Vālmiki*, now hand over to the noble *Rāma*, *Kuśa* and *Lava* born of the womb of *Sītā*. *[Exit*

Rāma and Lakṣmaṇa. Fortunately it is exactly the same.

Sītā. Where are those two boys ?

(Enter Vālmiki, Kuśa and Lava)

Vālmiki. Boys, this is your father, the lord of *Raghus*. This is *Lakṣmaṇa*, your junior paternal uncle. This is *Sītā*, your mother. This is the royal sage *Janaka*, your maternal grandfather.

Sītā. *(Seeing with joy, sorrow and curiosity)* How ! Father ! What ! My children !

Kuśa and Lava. Ah father, Ah mother, Ah grandfather.

Rāma. *(Joyfully embracing)* My dear boys, you have come to me ?

Sītā. Come, child *Kuśa*. •Come, child *Lava*. Embrace me long,—me your mother come back from a different world.

Kuśa and Lava. *(Doing so)* We are fortunate.

Sītā. Your Holiness, I bow to you.

Vālmiki. Darling, may you be like this for a long time.

(Behind the scenes)

Having rooted out *Lavaṇa*, the King of *Mathurā* has arrived.

Lakṣmaṇa. Happiness never comes single.

Rāma. Enjoying all this as I do, I do not believe in it. Or, this is the nature of Fortune's smiles.

Vālmiki. Noble *Rāma*, tell me what further dear thing shall I offer to you ?

Rāma. Is there anything dearer than this? But let there be this

(Stage-benediction)

Let wise men examine this—the story which purges the sins and multiplies the happiness, which is auspicious and charming like the Mother of the Universe and the Gaṅgā, with its fabric presented on the stage with the accompaniment of gestures, being the mature language of the talented poet steeped in the knowledge of the Sound as the Supreme spirit. (20)

(Exeunt Omnes)

End of the Seventh Act.

Thus ends the drama known as Uttararāmacarita composed by the great poet Śrī Bhavabhūti.

NOTES ON UTTARARĀMACARITA

ACT THE FIRST

IT is usual for Sanskrit poets to begin their works with a benedictory verse generally known as मङ्गल. The Maṅgala śloka at the beginning of a drama is called a Nāndī. The object of Maṅgala is the removal of impediments that may stand in the way of the completion of the work begun. Maṅgala is of three kinds :—कायिक, वाचिक and मानसिक; physical, verbal and mental. Kāyika or physical Maṅgala consists in actually prostrating the body before the Deity according to the Śāstraic injunctions like the one that requires the eight limbs of the body to touch the earth during the act of salutation. Vācika or verbal Maṅgala consists in composing some benedictory verse or prose and incorporating it at the beginning of a work. Mānasika or mental Maṅgala consists in a meditation of the Deity not followed by any overt act or verbal expression. This division proceeds from the formal point of view.

From the material point of view also, Maṅgalā can be divided into three classes—आशीस्, नमस्क्रिया and वस्तुनिर्देश. आशीस् is the invocation of a deity to confer blessings on the reader, poet or spectator, and this is often resorted to at the beginning of Sanskrit dramas. The Nāndī ślokas of Śākuntala, Vikramorvaśīya and Mālavikāgnimitra are typical examples of this kind of Maṅgala. The second kind of Maṅgala, नमस्क्रिया lies in paying homage to the Deity nearest at heart to the poet. The Nāndī

śloka of this Play—इदंगुरुभ्यः etc. is an example of this kind of Maṅgala; for, the poet therein pays his homage to the gurus of the day and to the gurus of old and to the Goddess of Speech. वस्तुनिर्देश, the third kind of Maṅgala consists in a mere reference to some sublime object or a mention of some auspicious word or words. A typical example of this kind of Maṅgala is found in the opening stanza of Kumārasambhava :— अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः । पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ In it the sublime Himavān who is almost on a par with gods is referred to.

Page 5. नान्द्यन्ते प्रविशति सूत्रधारः. Nāndī is the initial stage-benediction pronounced at the commencement of a drama. Sūtradhāra is the Stage-Manager. For a detailed explanation of the terms नान्दी and सूत्रधार, see Introduction.

इदंगुरुभ्यः. In this Nāndī śloka the poet offers his homage to Gurus both ancient and modern in the first half and to the Goddess of Speech in the second half. The two halves of the śloka are two separate sentences. अस्मिन् (काले भवाः) गुरवः इदंगुरवः तेभ्यः इदंगुरुभ्यः. This is an instance of a compound generally known as सुसुपासमास. Such a compound is rare and peculiar. Meaning—To the Gurus of the day. पूर्वभ्यः (गुरुभ्यः) To the Gurus of old—Vyāsa, Vālmiki and others. The Dative case after the words इदंगुरु and पूर्व is employed according to Pāṇini:—क्रियार्थोपपदस्य कर्मणि स्थानिनः. Generally a root takes the Infinitive of purpose when it denotes an action helpful to the action denoted by the principal predicate of a clause. In such cases the root in the Infinitive of purpose drops optionally, and the object governed by it takes the Dative case. The typical examples

cited in Siddhānta Kaumudī are:—फलेभ्यो याति and नमस्कुर्मो नृसिंहाय which respectively mean फलान्याहर्तुं याति and नृसिंहमनुकूलयितुं नमस्कुर्मः. In the same way इदं-गुरुभ्यः and पूर्वोभ्यः mean इदंगुरुन् पूर्वांश्च प्रीणयितुं—In order to please the Gurus, modern and ancient. Since the word नमस् is merged in the compound नमोवाकं and as such has no independent existence, it is not possible to have the Dative case laid down by नमः-स्वस्तिस्वाहास्वधालं वषड्योगाच्च. After इदंगुरुभ्यः पूर्वोभ्यः the conjunction च has to be implied. वाक = वच् + घञ्, noun form of वच्. नमसः वाकः नमोवाकः तं नमोवाकं. An expression of salutation. प्रशास्महे. वयं understood. We desire. प्रशास्महे is the Present tense, 1st person plural of शास् with प्र, 2nd conjugation. The simple root शास् (शासु अनुशिष्टौ) of the 2nd conjugation is Parasmaipadī. शास्ति शिष्टः शासति. But if it is prefixed with आ (आङ्), it is specially included in the Dhātu Pāṭha among the Ātmanepada roots in the 2nd conjugation. आङः शासु इच्छायाम्. आशास्ते आशासाते आशासते. So one would naturally expect that the root will retain the Parasmaipada when the other Upasargas are prefixed. Then how to explain the Ātmanepada in प्रशास्महे. The answer is—आङः has to be taken as illustrative of the other Upasargas provided the meaning of इच्छा is conveyed. This point has been specially mooted out and answered in the Siddhānta Kaumudī as follows:—आङः शासु इच्छायाम् । आङ्पूर्वत्वं प्रायिकम् । तेन नमोवाकं प्रशास्महे इति सिद्धम् । इदंगुरुभ्यः can also be treated as two distinct words. In that case इदं is adjectival to नमोवाकं. इदं is neuter, and नमोवाकं is masculine, being a घञन्त. The general rule is that a noun and its adjective must be employed in the same gender, number and case. Then how to explain the difference in gender? The word इदं is used in the neuter on the principle of समान्ये

नपुंसकम्. The word इदं in the neuter having first come into the scene, cannot be ousted by the masculine नमोवाक which comes later. Of course this sort of explanation can only be resorted to when a liberty is taken by great poets. The following are a few examples of such usages by great poets. शक्यं क्षुत्प्रतिहन्तुं, शक्यमञ्जलिभिः पातुं वाताः and शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् । अङ्गैरनङ्गतैरविरलमालिङ्गितुं पवनः ॥ In the place of इदंगुरुभ्यः there is a reading इदंकविभ्यः. This also will have to be explained as a सुसुपासमास as follows:— अस्मिन् (विषये) कवयः (कवयितारः) इदंकवयः तेभ्यः adjectival to पूर्वभ्यः—to the ancients who are poets on this subject or who have composed poetry on this story of Rāma, viz., Vālmīki and others. Or, इदं may be treated as a separate word, adjectival to नमोवाकं, and the neuter in इदं is to be justified on the principle of सामान्ये नपुंसकं as before. पूर्वभ्यः कविभ्यः इदं नमोवाकं प्रशास्महे. A commentator has explained पूर्वकवि as referring to Lord Vināyaka on the strength of the following Vedic text:— गणानां त्वा गणपतिं हवामहे कविं कवीनाम्. Lord Gaṇapati is the ancient poet. But in that case the plural after कविभ्यः cannot be justified.

In the second half of the verse the poet offers his homage to Goddess Sarasvatī. तां The use of तच्छब्द denotes प्रसिद्धि or renown. One who is renowned as the fountain-source of all learning. वाणीं. Speech known as वैखरी. Speech takes the name of Vaikharī when it becomes audible, the three previous stages going by the name of परा, पश्यन्ती and मध्यमा. How is the Goddess of Speech? अमृतां Imperishable. Hence it is clear it is not the mere combination of sounds, but the substratum which serves as the underlying spirit that is worshipped by the poet. Sounds are merely उपाधि or adventitious causes that make the underlying शब्द heard. In

other words the presiding deity—Goddess Sarasvatī is worshipped, and she remains in all the three times—past, present and future, although the audible sounds have an origin and extinction. Further, how is Vaikharī? आत्मनः कलां. आत्मन् refers to Śabda Brahma or the Supreme Spirit which is no other than Śabda or the sound. कला means अंश or शक्ति in the context. Vaikharī is the शक्ति of परब्रह्मन्. वन्देमहि Potential 1st person plural of वन्द्. May we salute. The particle च combines the two predicates in the two sentences. प्रशास्महे is in the Present tense, and वन्देमहि is in the Potential Mood. How will both combine? Because there is a uniformity in sense. प्रशास्महे denotes a wish, and वन्देमहि too does so. प्रशास्महे means इच्छामः, and वन्देमहि means वन्दितुमिच्छामः. Hence there is no प्रक्रमभङ्ग. Instead of stating ‘we worship’ or ‘we offer homage,’ the poet has stated, ‘we desire to express homage’ and ‘we desire to do homage.’ This is peculiar but more elegant of the two. An offer of homage to the Gurus and the Goddess of Speech, though not an end in itself, is wished for as an important step in aid of the ultimate goal.

This Nāndī is द्विपदी or consists of two padas. पद means a sentence, not a word. न पदं पदमित्याहुः वाक्यं हि पदमुच्यते. A Nāndī may consist of two, four, six; eight or twelve padas. षट्पद्यष्टपदी वापि द्विपदी वा चतुष्पदी । प्रयोक्तव्या भवेन्नान्दी तथा द्वादशपद्यपि ॥. The present śloka consisting of two sentences comes under the head of द्विपदी. कला meaning a digit of the Moon is appropriately used in the Nāndī śloka. चन्द्रनामाङ्किता नान्दी कर्तव्या स यतो निधिः । प्रीते चन्द्रमसि स्फीता रसश्रीरिति वालुकिः ॥.

Page 8. अलं प्रविस्तरेण. This is a warning of silence to the audience. अलं an Indeclinable meaning “enough” always governs a noun in the

Instrumental case. Vide Pāṇini :—कर्तृकरणयोस्तृतीया and गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका in Siddhānta Kaumudī. विस्तर means a profusion of words as opposed to विस्तार an expanse of anything except words. विस्तर is formed by adding the suffix अप् to स्तृ with वि to stretch all round, whereas विस्तार is formed by adding the suffix घञ्. Vide Pāṇini :—प्रथने वावशब्दे and the Vṛtti thereunder—विपूर्वात् स्तृणातेर्घञ् स्यादशब्दविषये प्रथने । पटस्य विस्तारः । प्रथने किं, तृणविस्तरः । अशब्दे किं, ग्रन्थविस्तरः । प्रकृष्टः विस्तरः प्रविस्तरः तेन प्रविस्तरेण. **भगवतः** Genitive singular of भगवान्. भगवान् is generally used to denote God, Deity or a Holy saint, lit., one possessed of भग or the following six guṇas :—
 ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥. The meaning of the word भग is also given in the following passage which practically means the same. भगः श्रीकाममाहात्म्यवीर्ययत्नार्ककीर्तिषु. Another explanation of the term भगवान् is given in the following verse :—उत्पत्तिं च विपत्तिं च भूतानामागतिं गतिम् । वेत्ति विद्यामविद्यां च स वाच्यो भगवानिति ॥ कालप्रियस्य नाथः तस्य **कालप्रियनाथस्य**. कालप्रियं is a well-known place of pilgrimage presided over by the family Deity of the poet—Lord Parameśvara. Another reading is कालप्रियानाथस्य—कालप्रियायाः नाथः तस्य. कालप्रिया is the name of उमा, and her Lord is Śiva. **यात्रायां** in the procession festival. **आर्यमिश्रान्** the venerable gentlemen assembled for the festival. **विज्ञापयामि** Present tense, 1st person singular of the causal of ज्ञा with वि. **एवं** etc. Here begins the employment of the Bhārati Vṛtti by the poet. भारती संस्कृतप्रायो वाग्व्यापारो नराश्रयः. It is treated by rhetoricians as made up of four limbs :—प्ररोचना, आमुख, वीथी and प्रहसन. प्ररोचना is the extolling of the poet, of the drama, of the audience, of the staff of actors, calculated to create a longing in the audience to witness the staging. This is the most

important of the four limbs of Bhāratī. Vide the following :—अज्ञान्यस्यास्तु चत्वारि भरतेन बभाषिरे । प्ररोचनामुखे चैव वीथीप्रहसने इति ॥ उन्मुखीकरणं तत्र प्रशंसातः प्ररोचना । एवं means 'as follows.' अत्रभवन्तः. अत्रभवान् and तत्रभवान् are compound words meaning a venerable person. In effect it means 'You.' Vide Amara :—पूज्ये तत्रभवानत्रभवांश्च भगवानपि. **विदांकुर्वन्तु** Imperative Mood, 3rd person plural of विद् to know, 2nd conjugation. Note the peculiarity in the conjugation of this root in the Imperative mood, where there are double forms throughout as follows :—वेदानि वेदाव वेदाम, विद्धि-वित्तात् वित्तम् वित्त, वेत्तु-वित्तात् वित्ताम् विदन्तु. and विदांकरवाणि विदांकरवाव विदांकरवाम, विदांकुरु-विदांकुरुतात् विदांकुरुतं विदांकुरुत, विदांकरोतु-विदांकुरुतात् विदांकुरुताम् विदांकुर्वन्तु. Vide Pāṇini :—विदांकुर्वन्त्वित्यन्यतरस्याम्. पश्यतीति पश्यकः, पश्यक एव कश्यपः 'पश्यकः कश्यपो भवति.' पश्यक becomes कश्यप by a transmutation of places by letters. Vide the following authority—भवेद्वर्णागमाद्वंसः सिंहो वर्णविपर्ययात् । गूढोत्सा वर्णविकृतेर्वर्णनाशात्पृषोदरम् ॥ हिनस्तीति सिंहः. Here ह and स have exchanged their places. Similarly in कश्यपः. कश्यप is so called, because he is a सर्वज्ञ, he sees everything. कश्यपस्य गोत्रापत्यं पुमान् काश्यपः = कश्यप + अण्. Vide Pāṇini :—कृष्यन्धकवृष्णिभ्यश्च. श्रीः कण्ठे यस्य स. श्रीकण्ठः Śiva, because there is Śrī or beauty in his neck. तस्य पदं श्रीकण्ठपदं a mark of the foot of Śiva. तत् लाञ्छनं यस्य सः श्रीकण्ठपदलाञ्छनः. The poet has got engraved the foot-mark of Lord Śiva in a tiny golden plate and wears it on his body. पदं च वाक्यं च प्रमाणं च, तेषां ज्ञः (जानातीति) पदवाक्यप्रमाणज्ञः. Vide Pāṇini :—इगुपधज्ञाप्रोक्तिरः कः. पद or word stands for व्याकरण or grammar, वाक्य or sentence for मीमांसा or exegesis, and प्रमाण or the instruments of cognition for तर्क or philosophy. **भवभूति** is the name of the poet. The commentator Virarāghava is of opinion that it is a title conferred on the poet by a contemporary king in appreciation of the following extract from

Sāmbapañcāśikā written by him—साम्बा पुनातु भवभूति-
पवित्रमूर्तिः. He refers also to another derivation
given by others viz. भवात् (भगवतः) भूतिः यस्य. The
story goes that the poet got wealth from Īśvara
who came in the form of an ascetic to confer his
blessings on the poet. जतुकर्णी is the name of the
mother of Bhavabhūti. तस्याः पुत्रः जतुकर्णीपुत्रः पुत्र is
so-called because he saves his parents from the hell
known as पुत्र. पुत्रः पुत्राप्नो नरकात् त्रायत् इति पुत्रः.

Page 9. यं ब्रह्माणं etc. इयं who is thus worship-
ped by all poets. देवी वाक्. यं refers to Bhavabhūti.
ब्रह्माणं Accusative of ब्रह्मन् meaning a Brahmin.
ब्रह्मन् also means the Creator. Vide Amara:—ब्रह्मा विप्रः
प्रजापतिः. The use of the word ब्रह्मन् indicates that
the poet is diligent in the performance of षट् कर्मसः.
It also suggests the picture of धाता, the husband of
Sarasvatī. Just as Sarasvatī serves Brahman, so
does she serve this poet. This is the suggested idea.
वशं गता वश्या = वश + यत्. Vide Pāṇini:—वशं गतः. इव
अन्ववर्तत Imperfect 3rd person singular of वृत् with
अनु to obey. The reading is अनुवर्तते according to the
commentators Nārāyaṇa and Ghanaśyāma; that
reading alone is consistent with the use of the pre-
sent tense in अस्ति खलु तत्र भवान् etc. which is the
preceding sentence. तेन प्रणीतं तत्प्रणीतं composed by
the said Bhavabhūti. उत्तरं रामचरितं the name of
the play, or its contents. प्रयोक्ष्यते Passive 2nd
future, 3rd person singular of युज् with प्र to employ.
With this verse ends the Aṅga of Bhāratī vṛtti
known as प्ररोचना. From एषोऽस्मि its another limb
known as प्रस्तावना begins. The chief function of a
Prastāvanā is to introduce the play to the spectators.
This Prastāvanā is peculiar inasmuch as it serves
also the purposes of a Viṣkambha. Viṣkambha is
employed to narrate in brief uninteresting incidents

and incidents that cover an unusually long period. Accordingly this Prastāvanā which the poet intends to treat also as a Viṣkambha refers to several incidents of long duration—the birth of Śāntā, the daughter of Daśaratha, her adoption by Romapāda as daughter, her being given in marriage to Sage R̥śyaśṛṅga who was brought by Romapāda in order to remove a twelve-year-old drought in his country, R̥śyaśṛṅga's beginning a sacrifice which was to last for twelve years, the trip of Kausalyā and others from Ayodhyā for R̥śyaśṛṅga's sacrifice, the consequent grief of Sītā and cessation of all festivities begun on the occasion of Rāma's coronation and others. It has been possible for the clever poet to convert this Prastāvanā into a Viṣkambha by making the Sūtradhāra himself a contemporary of Rāma and a citizen of Ayodhyā. एषोऽस्मि. अस्मि is an Indeclinable meaning अहं, for संवृत्तः is quite a sufficient predicate for the sentence. The classic example of the use of the Indeclinable अस्मि in the sense of अहं is to be found in the following śloka—दासे कृतागसि भवत्युचितः प्रभूणां पादप्रहार इति सुन्दरि नास्मि दूये । उद्यत्कठोरपुलकाङ्कुरकण्टकाग्रैर्यत्खिद्यते मृदु पदं ननु सा व्यथा मे ॥ कविवशात् as a result of the poet's imagination. अयोध्यायां भवः आयोध्यकः = अयोध्या + वुञ्. Vide Pāṇini :—धन्वयोपधाद्वुञ्. The Sūtradhāra has been made a citizen of Ayodhyā by the poet's imagination, for only then it will be possible to cover at a stretch incidents of great duration. तदानीं भवः तदानींतनः = तदानीं + तुट् + ट्यु. The suffix तन is added to avyayas denoting time in the sense of भव or 'one that comes into being.' Vide Pāṇini :—सायंचिरंप्राह्णेप्रगेऽव्ययेभ्यश्च्युट्युलौ तुट् च. Example :—सायंतनः चिरंतनः प्राहंतनः प्रगेतनः दोषातनः दिवातनः इदानींतनः अद्यतनः etc. The Sūtradhāra is made a citizen of the ages to which the story of the drama

relates. **समन्तादवलोक्य** is a stage-direction used to enable the Sūtradhāra to address the whole audience. **भोः** is a term of address among men of the same rank used towards each other in order to make the one face the other and listen to the other's words. The reduplication of **भोः** shows the intensity of excitement. **भोः** also shows that the spectators also are made citizens of Ayodhyā of bygone days along with the Sūtradhāra. **तावत्** after **यदा** is used merely for embellishment. **पुलस्त्यस्य गोत्रापत्यं पुमान् पौलस्त्यः Rāvaṇa. तस्य कुलं, तस्य धूमकेतुः तस्य पौलस्त्यकुलधूमकेतोः. महांश्चासौ राजा च महाराजः. महत्** when followed by a noun qualified by it in a Karmadhāraya or Bahuvrihi compound becomes **महा**. Vide Pāṇini :—आन्महतः समानाधिकरणजातीययोः. महाराजश्चासौ रामश्च तस्य **महाराजरामस्य पट्टाभिषेकस्य समयः पट्टाभिषेकसमयः** How is the season of Rāma's coronation? **रात्रौ च दिवा च रात्रिदिवं** a peculiar Dvandva compound laid down by Pāṇini :—अचतुरविचतुर—. आनन्दस्य (आनन्दद्योतिका) नान्दी आनन्दनान्दी, असंहता आनन्दनान्दी यतः सः **असंहतानन्दनान्दीकः**. नान्दी means the musical instruments—harp and the like which are played on festive occasions. Vide Viśvaprakāśa—नान्दी स्यान्मङ्गले वाद्ये. तद् has the force of तदा, because यदा is used in the foregoing clause. विश्रान्ताः चारणाः येषु तानि **विश्रान्तचारणानि**. चारण means musicians. Vide Amara :—चारणास्तु कुशीलवाः. चत्वरणां स्थानानि **चत्वरस्थानानि** the outer courtyards where cottages are built for the camping of Sugrīva, Vibhīṣaṇa and the rest. At a time when there ought to be the revel of music parties, what is the reason for this still silence ?

Page 10. **भाव** is a term of address employed by an assistant actor towards the Stage-manager. Vide Daśarūpaka :—भावोऽनुगेन सूत्री च मारिषः सोऽपि तेन च.

Page 11. ब्रह्मर्षयः Agastya and the rest. देव-
 र्षयः Nārada and the rest. येषां समाराधनाय यत्समाराधनाय
 to please whom. एतत् परिमाणं एषामिति एतावन्तः तान् एतावतः
 adjectival to मासान् accusative of time according to
 Pāṇini:—कालाध्यनोरत्यन्तसंयोगे. वसिष्ठेन अधिष्ठिताः वसिष्ठाधिष्ठिताः
 led by Vasistha. अधिष्ठित Past passive participle of
 स्था with अधि to occupy. स्था becomes स्थि before क्त.
 Vide Pāṇini :—द्यतिस्यतिमास्थामिति किति. Other examples
 दो दित, सो सित, मा मित. मातरः includes both mother
 and step-mothers. Arundhatī is the wife of Vasiṣ-
 tha, very often cited as a model of chastity. पुरः
 कृत्वा पुरस्कृत्य. जामातृ, son-in-law, refers to R̥śyaśṛṅga.
 यज्ञे The Locative denotes निमित्त or purpose, and is
 governed by the Vārtika :—निमित्तात्कर्मयोगे. The classic
 example for a निमित्तसप्तमी like this is the following :—
 चर्मणि द्वापिनं हन्ति दन्तयोर्हन्ति कुञ्जरम् । केशेषु चमरीं हन्ति सीम्नि
 पुष्कलको हतः ॥ विदेशे भवः वैदेशिकः इति = इति हेतोः. पृच्छामि.
 प्रच्छ् becomes पृच्छ् in all conjugational tenses. Since
 Sūtradhāra confesses to be an alien, he is not likely
 to know of Śāntā's birth, her adoption by Romapāda
 and so on. Hence the question कः पुनर्जामाता is legi-
 timate. दशसु दिक्षु रथः यस्य सः दशरथः. The ten diks
 include also the upward and downward extremities.
 Daśaratha's chariot travelled without impediment in
 all the ten directions. राजा a king. रञ्जयति प्रजा इति राजा
 one who pleases his subjects. This etymology is
 supported by the authority of Kālidāsa. Vide
 Raghuvaṃśa—यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा । तथैव सोऽ-
 भूदन्वर्थो राजा प्रकृतिरञ्जनत् ॥. There is also another
 derivation—राजत इति राजा one who shines. व्यजीजनत्.
 Aorist 3rd person, singular of the causal of जन् with
 वि. अपत्यस्य कृतिः यस्यां तां अपत्यकृतिकां. ददौ Perfect 3rd
 person singular of दा Parasmaipada. Śāntā, the
 Aurasa daughter of Daśaratha was given in adop-
 tion to Romapāda. This shows that the adoptive

daughter was in vogue in ancient days.

Page 12. **उपयेमे** Perfect 3rd person singular of यम् with उप to marry. Vide Amara :—विवाहोपयमौ समौ. द्वादश वर्षाणि भविष्यतीति **द्वादशवार्षिकम्** one that will last for twelve years. द्वादश-वर्ष + ठञ्. Vide Pāṇini :—तमधीष्टो भृतो भूतो भावी. **सत्रं**. Sacrifices enjoined by Vedas are of two kinds :—अहीन and सत्र. अहीन is a Kratu whose duration ranges from one to eleven days. सत्र is a sacrifice of a duration of twelve days and upwards. In अहीन there is one sacrificer i.e. यजमान, and the others are officiating priests—ऋत्विक्स. In सत्र there is no distinction between यजमान and ऋत्विक्स. All are sacrificers, and all are officiating priests. ये यजमानास्त एव ऋत्विजः. Consequently there is no Dakṣiṇā in सत्र as opposed to अहीन. In Vedic Vidhis अहीन is laid down by employing the root यज् whereas सत्र by using the roots आस् or उप + इ. यजतिचोदनाचोदितत्वमहीनत्वम् आस्थुपैतिचोदनाचोदितत्वं सत्रत्वं. In Vedas there are references to stories of several people performing satra for hundreds of years in batches. **आरब्धं** Past passive participle of रम् with आ. तस्य अनुरोधः तस्मात् **तदनुरोधात्**. In obedience to R̥śyaśṛṅga, or in view of the sacrifice. तद् refers either to R̥śyaśṛṅga or the Satra. कठोरः गर्भः यस्याः तां **कठोरगर्भा**. The word कठोर suggests the extreme inappropriateness of leaving Jānakī alone at that stage. **विमुच्य** Indeclinable past participle of मुच् with वि. Indeclinable past participles are formed by adding त्वा (क्त्वा) to simple roots, and य (ल्यप्) to roots prefixed with Upasargas. Vide Pāṇini :—समासेऽनञ्पूर्वे क्त्वो ल्यप्. **गुरुजनः**. जन is a collective noun. **तत्र** तद् + त्रल् (Locative suffix). Vide Pāṇini :—सप्तम्यास्त्रल्. **गतः** = गम् + त. Intransitive roots take the suffix त in the active significance to denote the doer. Vide Pāṇini :—गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च. Anit

roots ending in न् or म् drop their final nasal before क्त. Vide Pāṇini :—अनुदात्तोपदेशवनतितनोत्यादीनामनुनासिकलोपो झलि ञिङिति. Example :—मन् मत, नम् नत, तन् तत, रम् रत, हन् हत and so on. इति is to be taken along with अन्यच्च before. This is another reason for the cessation of festivities. उपस्थाने स्तोत्रं, तस्य पद्धतिः तां उपस्थानस्तोत्रपद्धतिं. मारिष is a term of address by which the Sūtradhāra addresses his assistant. Vide Daśarūpaka :—भावोऽनुगेन सूत्री च मारिषः सोऽपि तेन च. सर्वथा by all means. We make our living by singing. So we cannot afford to discriminate between a faulty and a faultless song. We must sing anyhow, because however faultless may be our song, people are sure to pick holes. However chaste a woman might be, the slandering public has something to say against her. जनः दुर्जनः People are wicked. दुष्टो जनः दुर्जनः In construing दुर्जन the etymological meaning is to be ignored, and the whole word is to be treated as meaning wicked. Otherwise, जन in दुर्जन will be redundant.

Page 13. अतिदुर्जनः जनः to be imported from the previous sentence of Sūtradhāra. वक्तव्यम् = वृ or वच् + तव्य. वचनीय is an alternative form. तव्य and अनीय are Kṛt suffixes of the Kṛtya type denoting “ought to be”. Vide Pāṇini :—तयोरेव कृत्यक्तखलर्थाः and तव्यत्तव्यानीयरः. विदेहानां राजा वैदेहः, तस्यापत्यं स्त्री तस्यां वैदेह्यां. अपि shows the impropriety of the scandal. अपवादेन सह वर्तत इति सापवादः. In बहुव्रीहि, सह as the first member of the compound takes the substitute स optionally. Vide Pāṇini :—वोपसर्जनस्य. मूलं basis. किंवदन्ती rumour. Vide Amara :—किंवदन्ती जनश्रुतिः. स्यन्देत Potential of स्यन्द् to flow. This shows the ease with which the rumour is spreading. अतिशयेन कष्टं कष्टतरं. तप् and तमप् are respectively comparative and superlative suffixes. Vide Pāṇini :—द्विवचनविभज्योपपदे तरबीयसुनौ. ततः

कष्टतरं स्यात्. He might do something most miserable. **श्रेयः** = प्रशस्य + ईयसुन्. अतिशयेन प्रशस्यं श्रेयः. श्रेयस् comparative, श्रेष्ठ superlative. Vide Pāṇini:—प्रशस्यस्य श्रः. **विधास्यन्ति** 2nd Future, 3rd person plural of धा with वि. In Sanskrit the sense of a root is very often changed by its preposition as may be seen from this Kārikā—उपसर्गेण धात्वर्थो बलादन्यत्र नीयते। प्रहाराहारसंहाराविहारपरिहारवत् ii. Note the changes in the meaning of the root धा by change of prepositions as follows:—आधान, विधान, निधान, अपिधान, संधान, अवधान and अभिधान meaning generating, performance, deposit, shutting, peace, concentration, and speech respectively. **परिक्रम्य** is a stage-direction for making an actor walk round or walk hither and thither so as to create an impression on the spectators that he has walked some distance. **भो भोः** is addressed towards the attendants of the emperor. **आकर्ण्य** Listening. This stage-direction is intended to convey that the Sūtradhāra receives the reply of the king's attendants to the question put by him. **एवं** as follows. **जनाः** people (who are inside the palace).

स्नेहात् etc. **जनकः स्नेहात् सभाजयितुं** Infinitive of purpose of सभाज प्रीतिसेवनयोः 10th conjugation, to please. Whom? **रामं** understood. **एष्य** अमूनि दिनानि उत्सवेन नीत्वा **अद्य** to-day. Hence the queen's grief of separation from her father is fresh and acute. **विदेहान्** the kingdom of Janaka. Names of countries are generally used in the plural number. **गतः. ततः** = तद् + तस् ablative suffix. Vide Pāṇini—पञ्चम्यास्तसिल्. **विकृतं मनः यस्याः तस्याः विमनसः देव्याः परिसान्त्वनाय** Dative in the sense of the Infinitive of purpose. Vide Pāṇini:—तुमर्थाच्च भाववचनात्. **धर्मार्थं आसनं धर्मासनं** the throne on which the king sits and holds court. **वासगृहं** Bed-chamber. Vide Amara:—गर्भागारं वासगृहं. **विशति.** By this verse the poet has indicated the point

at which the story begins and also the entry of Rāma on the stage. There is a rule of dramaturgy that the entry of a character should be indicated to the audience beforehand. नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा. प्रस्तावना Vide Introduction.

Page 14. ततः प्रविशति. The conjunctive particle च indicates that उपविष्ट applies also to Sītā, but of course as applied to Sītā, the word will have to be changed into उपविष्टा feminine. विश्वसिहि Imperative mood, 2nd person singular of श्वस् with वि 2nd conjugation, Parasmaipada. श्वस् with वि ordinarily means 'to believe,' but here it means 'to be consoled.' The commentator Vīrarāghava construes thus विश्वसिहि संतोषं प्राप्नुहि. Mr. Kane and Mr. Kale have adopted the reading समाश्वसिहि in the place of विश्वसिहि. ते एव those elders, those who have left us and gone to their homes. गुरवः refers either to Janaka alone in which case the plural is used out of respect, or to Janakā, Vasiṣṭha, Kausalyā and others. But the first meaning seems to be supported by the śloka that follows:—किंत्वनुष्ठान. अस्मान् विहातुं न शक्नुवन्ति.

किंत्वनुष्ठान etc. आहिताः अग्नयः यैस्ते आहिताग्नयः those who have kindled the sacrificial fires according to the Vedic ritual. स्वतन्त्रस्य भावः स्वातन्त्र्यं = स्वतन्त्र + प्यञ्. Vide Pāṇini :—गुणवचनब्राह्मणादिभ्यः कर्मणि च. गृहस्थ is the second of the four āśramas or stages in life that a man passes through. The four stages in order are ब्रह्मचारी bachelor, गृहस्थ householder, वानप्रस्थ dweller in forest and संन्यासी ascetic. गृहस्थस्य भावः गृहस्थता = गृहस्थ + तल्. Vide Pāṇini :—तस्य भावस्त्वतलौ, त्वान्तं क्लीबं, तलन्तं स्त्रियाम्. प्रत्यवाय = अकरणे प्रायश्चित्त means the penalty in the event of omission. संकटा difficult to hold. A householder has always to attend to his sacrificial

fires and perform Agnihotra. यावज्जीवमग्निहोत्रं जुहुयात्. He cannot afford to move about freely. अनुष्ठानस्य नित्यत्वं अनुष्ठाननित्यत्वं. A base ending in the Genitive case will not combine with a following word denoting its quality according to Pāṇini :—पूरणगुण-सुहितार्थसद्व्ययतव्यसमानाधिकरणेन. In the face of this rule, how are we to explain the षष्ठीतत्पुरुष here? The answer is that the prohibition in the case of guṇa is not universal. Vide Siddhāntakaumudī :—अनित्योऽयं गुणेन निषेधः । तदशिष्यं संज्ञाप्रमाणत्वात् इत्यादिनिर्देशात् ॥ तेन अर्थगौरवं बुद्धिमान्व्यं इत्यादि सिद्धम्. This verse occurs also in Mahavīracarita, Act IV-33.

Page 15. जानामि Present tense, 1st person singular of ज्ञा to know, 9th conjugation in the Parasmaipada. आर्यपुत्र is the term of address by a wife to the husband. आर्य meaning venerable refers to the parents-in-law, and their son is आर्यपुत्र. संतापं कुर्वन्तीति संतापकारिणः. गुरवश्च बन्धवश्च, तेषां विप्रयोगाः गुरुबन्धुविप्रयोगाः. Sītā refers not merely to separation from her father, but also from Vasiṣṭha, Arundhatī, Kausalyā and all others. संसारभागाः fragments of Saṁsāra i. e. पुत्रमित्रकलत्रादयः. हृदयस्य मर्मं भिन्दन्तीति हृदयमर्म-भिदः = भिद् + क्तिप्. Vide Pāṇini :— सत्सूद्रिषद्रुहदुहयुजविदभिदच्छिदजिनीराजामुपसर्गेऽपि क्तिप्. येभ्यः बीभत्समानाः. Nouns governed by verbs denoting disgust take the ablative case. Vide Vārtika :—जुगुप्साविरामप्रमादार्थानामुपसंख्यानम्. बीभत्समानाः = बध् + सन् + मुक् + शानच्. Present participles are formed by adding अ (शतृ) to Parasmaipada roots and आन (शानच्) to Ātmanepada roots. बध् of the 10th conjugation takes सन् and also Ātmanepada in the meaning of चित्तविकार or mental aversion. The सन् here is not a desiderative suffix. Vide Pāṇini :—गुप्तिज्जिह्वयः सन् and मान्बधदान्शान्भ्यो दीर्घश्चाभ्यासस्य and the Vārtika बधेश्चित्तविकारे. मनसः ईषिणः मनीषिणः wise men. The

Sandhi of मनसः + ईषा is मनीषा. Vide Vārtika:—
 शकन्धादिषु पररूपं वाच्यं तच्च टेः. अरण्ये विश्राम्यन्ति. This
 refers to the adoption of वानप्रस्थाश्रम leaving off
 गृहस्थाश्रम. काम्यन्त इति कामाः तान् कामान् all objects of love—
 wife, children, kinsmen and the like. परित्यज्य विश्राम्य-
 न्ति Present tense 3rd person plural of श्रम् with वि to
 take rest, 4th conjugation, Parasmaipada. The
 roots शम् तम् दम् श्रम् भ्रम् क्षम् कृम् and मद् have their
 penultimate अ lengthened before the 4th conjuga-
 tional sign य. Vide Pāṇini:—शमामष्टानां दीर्घः श्यनि.
 साशङ्कं. Apprehension of the chamberlain is due to
 a breach of etiquette in addressing the king. रामभद्र
 is an endearing term of address which the officers of
 the palace had been habituated to use towards Rāma
 as a boy. अभ्यस्तमनतिक्रम्य यथाभ्यस्तं, an example of अव्ययी-
 भाव compound. अभिधीयताम् Passive Imperative 3rd
 person singular of धा with अभि. In the active voice
 the form will be अभिधत्स्व. अष्टौ वक्राणि यस्य सः अष्टावक्रः.
 अष्ट becomes अष्टा when followed by another word in
 a compound, provided the compound is the name
 of some object. Vide Pāṇini:—अष्टनः संज्ञायाम्.

Page 16. स्वस्ति वाम्. वाम् is the Dative dual of
 युष्मद्. Nouns governed by स्वस्ति take the Dative
 case. Vide Pāṇini:—नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च. अष्टा-
 वक्र being an elderly Brahmin is addressed by Rāma
 as भगवन्. The word has nothing to do with its etymo-
 logical meaning. Vide Daśarūpaka:—भगवन्तोऽवरैर्वा-
 च्या विद्वद्देवर्षिलिङ्गिनः. विप्रामात्याग्रजाश्च । अभिवादये from वद् 10th
 conjugation. इतः has the force of अत्र. Vide Pāṇi-
 ni:—इतराभ्योऽपि दृश्यन्ते. आस्यताम् Impersonal form,
 Imperative mood, 3rd person singular of आस् to sit,
 2nd conjugation. त्वया understood. In Sanskrit
 there are three forms in which a predicate can be
 used—कर्तरिप्रयोग or the Active voice, कर्मणिप्रयोग or the
 Passive voice, and भावेप्रयोग or the Impersonal

form. सकर्मकधातुs or Transitive verbs can be used either in the Active or in the Passive voice. अकर्मकधातुs or Intransitive verbs can be used either in the Active voice or in the Impersonal form. The Impersonal form resembles the Passive voice in form, and it denotes mere action. त्वं आस्व in the Active voice can be rendered into त्वया आस्यतां in the Impersonal form. Note that the predicates in the Impersonal form can be employed only in the 3rd person singular in the respective tenses. For example, युवां आसाथां and यूयं आध्वं when rendered in the भावेप्रयोग will be changed to युवाभ्यामास्यतां and युष्माभिरास्यतां. नमस्ते. नमस् also governs a noun in the Dative case. Vide Pāṇini :—नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च. अपि when used at the beginning of a sentence is a particle of interrogation. कुशलं welfare. Vide Amara :—कुशलं क्षेममस्त्रियाम्. जामात्रा सह वर्तत इति सजामातृकः. The suffix क is due to the Bahuvrīhi compound. तस्य सजामातृकस्य. जामाता of course refers to R̥śyaśṛṅga. जायां मातीति जामाता. Vide Uṇādi sūtra—नप्तृनेष्टृत्वष्टृहोतृपोतृभ्रातृजामातृमातृपितृदुहितृ. पानं पीथः = पा + थक्. Vide Uṇādisūtra :—पातृतुदिवचिरिचिसिचिभ्यस्थक्. सोमस्य पीथः अस्यास्तीति सोमपीथी, निर्विघ्नं सोमपीथी निर्विघ्नसोमपीथी Vide Amara :—सोमपीथी तु सोमपाः One who drinks the sacrificial Soma juice, an indirect expression for one who has performed the Soma sacrifice. भावुकः sister's husband. Vide Daṇḍanātha—भावुको भगिनीपतिः. आर्या venerable, because Śāntā is Rāma's elder. The sentence beginning with निर्विघ्न is to be treated as a question by the क्कार् or the tone employed. अस्मान् वा स्मरति. कश्यश्चङ्गः subject of this sentence, understood. वा is a particle of interrogation. अथकिं is an Indeclinable meaning 'yes'. आह Present tense used in the past significance, 3rd person singular of वृ 2nd conjugation in the Parasmaipada. There are

alternative forms for this root in the 3rd person singular, dual and plural and 2nd person singular and dual of the present tense. Conjugate:—ब्रवीति-आह ब्रूतः-आहतुः ब्रुवन्ति-आहुः, ब्रवीषि-आत्थ ब्रूथः-आहथुः ब्रूथ, ब्रवीमि ब्रूवः ब्रूमः. Vide Pāṇini:—ब्रुवः पञ्चानामादित आहो ब्रुवः. ब्रू is a root governing two objects. त्वां is the indirect object, and इदं amplified by the śloka beginning with विश्वंभरा is the direct object. For a list of roots governing two objects, see the following extract:—दुह्याचपच्छदण्डरुधि-प्रच्छिचिब्रूशासुजिमथमुषाम् । कर्मयुक्स्यादकथितं तथा स्यान्नीहकृष्वहाम् ॥. Examples : गां दोग्धि पयः । बलिं याचते वसुधाम् । तण्डुलान् ओदनं पचति । गर्गान् शतं दण्डयति । व्रजमवरुणद्धि गाम् । माणवकं पन्थानं पृच्छति । वृक्षमपचिनोति फलानि । माणवकं धर्मं ब्रूते शास्ति वा । शतं जयति देवदत्तम् । सुधां क्षीरनिधिं मश्नाति । देवदत्तं शतं मुष्णाति । ग्राममजां नयति, हरति, कर्षति, वहति वा । अर्थनिबन्धनेयं संज्ञा । बलिं भिक्षते वसुधाम् । माणवकं धर्मं भाषते अभिधत्ते वक्तीत्यादि. In changing द्विकर्मक roots into the Passive voice, it has to be noted that the Indirect object will take the Nominative case when governed by दुह् and others, whereas the Direct object will take the Nominative in the case of नी and others. गौणे कर्मणि दुह्यादेः प्रधाने नीहकृष्वहाम् । Hence according to this rule, वसिष्ठस्त्वामिदमाह can be rendered in the Passive voice as वसिष्ठेन त्वमिदमुच्यसे.

विश्वंभरा etc. This is the message of Vasistha to Sītā. हे नन्दिनि Vocative of नन्दिनी = नन्द् + णिनि + ङीप्. The suffix इन् is added to the root नन्द् which is ग्रह्यादि. Vide Pāṇini:—नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः. नन्दिनी merely means 'daughter'. विश्वं विभर्तीति विश्वंभरा = विश्व + सुम् + भृ + खच् + टाप्. Vide Pāṇini:—संज्ञायां भृतृवृजिधारितपि-दमिसहः and अरुद्विषदजन्तस्य सुम्. असूत Imperative 3rd person singular of षूड् प्राणिगर्भविमोचने 2nd conjugation. There is another root सू in the 4th conjugation. **कुलेषु** The plural here is used out of respect. The plural in वयं is due to an esteem of his own self. **सविता**. The Sun is the founder of Raghu's race.

Vasiṣṭha is the teacher who initiates the scions of the Solar race into ritualistic lore. Hence both are gurus.

Page 17. **तत्** Indeclinable meaning तस्मात्. **आशासहे**. The Parasmaipada root शास् takes the Ātmanepada terminations when prefixed with आ. Vide Dhātu Pāṭha:—आङः शासु इच्छायाम्. वीरः प्रसवः यस्याः सा वीरप्रसवा. **भूयाः** Benedictive mood. **अनुगृहीताः** Past passive participle of ग्रह् with अनु. The augment इ (इडागम) after ग्रह् becomes long except before the terminations of the Perfect tense. Vide Pāṇini:—ग्रहोऽलिटि दीर्घः.

ऋषीणां पुनः. पुनः has the force of तु. In the place of आर्याणां there is also a reading आद्यानां. The words लौकिकानां and ऋषीणां suggest that the one class of persons rely on instruments of knowledge whereas the other on scriptures.

दौहृद means 'desires consequent on pregnancy.' Vide Vikramārka quoted by Ghanaśyāma:—दौहृदं दोहदेऽपि स्यादिच्छायां गर्भकौतुके. In view of juxtaposition with गर्भ, the meaning of दौहृद is to be restricted to mere desire and not to desire due to pregnancy. Otherwise गर्भदौहृद will be redundant. The principle on which such a construction is based is विशिष्टवाचकानां पदानां सति पृथग्विशेषणवाचकपदसमवधाने विशेष्यमात्रपरता. The oft-quoted example of this maxim is स कीचकैर्मारुतपूर्णरन्ध्रैः etc. **किञ्चित्** shows the vagaries of a pregnant woman's longing. तदवश्यम् **अचिरात्** early i.e. without delay. संपाद्य understood. (सा) **मानयितव्या** she ought to be respected by procuring for her whatever she longs for. **क्रियते** दौहृदपूरणं understood.

Page 18. **पुत्रपूर्णः** उत्सङ्गः यस्यास्तां **पुत्रपूर्णोत्सङ्गां**. Note that पुत्रपूर्ण admits of a dissolution as पुत्रेण पूर्णः as well as पुत्राभ्यां पूर्णः. प्रशस्तं आयुः अस्या इति आयुष्मती तां **आयुष्मतीं**.

जामातृयज्ञेन etc. This is the message of Vasiṣṭha to Rāma. **स्वस्मात्** than one's own self. **स्व** meaning 'self' is always neuter, whatever may be the gender of the person or object intended. **स्व** meaning 'kinsman' is masculine. **स्व** meaning 'one's own' may be used in any of the three genders, which will be regulated by the noun it qualifies. **स्व** in the sense of wealth or property can be used either in the masculine or in the neuter. The above four meanings and the rules as to genders are set out in the following extract from Amarakośa:—**स्वो ज्ञातावात्मनि स्वं त्रिष्व्वात्मीये स्वोऽस्त्रियां धने.** **स्व** is a pronoun in all meanings except kinsman and wealth. Vide Gaṇasūtra:—**स्वमज्ञातिधनारूपायाम्.** For a parallel of the idea in **स्वस्माद्यशो यत्परमं धनं वः**, vide Raghuvamśa:—**अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः.**

Page 19. **मित्रश्च वरुणश्च मित्रावरुणौ** = मित्र + आनङ् + वरुण. Vide Pāṇini:—**देवताद्वन्द्वे च. मित्रावरुणयोरपत्यं पुमान् मैत्रावरुणिः** = मित्रावरुण + इच्. Vide Pāṇini:—**बाह्वादिभ्यश्च.**

स्नेहं etc. In confirmation of Vasiṣṭha's advice, Rāma declares his motto. **स्नेह** 'love' is used here to denote objects of love. **सौख्यं** 'happiness' is similarly used to denote sources of happiness. **यदि वा** indicates the extraordinary difficulty of forsaking Jānakī. **मुञ्चतः** Genitive singular of **मुञ्चत्** masculine.

धूरेव धुरा. Nouns ending in a consonant optionally take the augment आ by the rule **आपं चैव हलन्तानां यथा वाचा निशा दिशा.** **धुरां धारयतीति धुरंधरः** = धुरा + मुम् + धारि + खच्. The suffix **खच्** is added by Pāṇini:—**संज्ञायां भृतृवृजिधारिसहितदिदमः.** The penultimate आ in धारि becomes short by Pāṇini—**खचि ह्रस्वः**, and the final णि drops as it is followed by **खच्**. The first component धुरा become धुरं by Pāṇini:—**खित्यनव्ययस्य** since it is followed by a word ending in a **खित्** suffix. **रघोः गोत्रापत्यानि पुमांसः**

राघवाः, राघवाणां धुरंधरः राघवधुरंधरः. विश्राम्यतां Passive of the causal of श्रम् with वि to take rest, in the Imperative mood.

Page 20. जयत्वार्यः is the usual language of greeting. अर्जुन is the name of the artist. चित्रं करोतीति चित्र-करः = कृ + ट. Vide Pāṇini :— दिवाविभा—. अस्माभिः उपदिष्टं अस्मदुपदिष्टं. So the artist has had first-hand information, and the picture is therefore a faithful representation. अदुर्मनाः दुर्मना भवन्ती दुर्मना-यमाना = दुर्मनस् + क्यङ् + शानच्. The suffix क्यङ् applies in the meaning of अभूततद्भाव after the nouns of मृशादि group in which दुर्मनस् is included. हुताशनजनिता विशुद्धिः हुताशनविशुद्धिः an instance of मध्यमपदलोपिसमास on the model of शाकपार्थिव. शान्तं. Here the suffix क्त is employed to denote a prayer. Vide Pāṇini :—आशंसायां भूतवच्च. शान्तं पापं means पापं शममेतु. Let the sin subside. The sin refers to the sin of subjecting Sītā to the fire-ordeal though it was patent that she was pure. That there was no need for the fire-ordeal is substantiated in the verse following.

उत्पत्त्या परिपूतायाः उत्पत्तिपरिपूतायाः. Sītā is pure by birth itself, because she was not born of a mother's womb. She was born of the Earth, discovered while ploughing the Earth as an accessory to the sacrifice which Janaka performed. अस्याः refers to Sītā. अन्यानि पावनानि पावनान्तराणि. This is one of the compounds formed by the application of Pāṇini :—मयूरव्यंसकादयश्च. किं किं साध्यं What is the use of other purifications? तीर्थस्य उदकं तीर्थोदकं. For the different meanings of तीर्थ, vide Amara :—निपानागमयोस्तीर्थमृषिजुष्टे जले गुरौ. It has also the following additional meanings—जलावतरणमार्गे सत्रिणि अध्वरे पुण्यक्षेत्रे पात्रेऽपि.

देवाः इज्यन्ते अस्मिन्निति देवयजनः sacrificial ground. तस्मात् संभवः यस्यास्तत्र संबुद्धिः देवयजनसंभवे. एषः + ते = एष ते. एषः and

सः drop their final visarga in Sandhi when followed by any letter except अ. Vide Pāṇini :—एतत्तदोः सुलोपोऽक्रोरनञ्समासे हलि. जीवितमव अवधिः यस्य सः जीवितावधिः प्रणामः salutation intended to please you for the lifetime of us both.

Page 21. कष्टः wicked, one who attributes fault to a faultless thing, hence one that is difficult to please. जनः people. कुलमेव धनं येषां तैः कुलधनैः by those who value heredity. तस्मात् is to be taken along with उक्तं, not with क्षमं. यत् अशिवं inauspicious or unpleasant words spoken by me compelling you to undergo the fire-ordeal. तत् understood. ते न हि क्षमं 'is not proper in your case.' निसर्गत एव नैसर्गिकी. A proper treatment for a fragrant flower is to place it on the head, not to trample it under foot. Since there is बिम्बप्रतिबिम्बभाव between the ideas in the first and second halves of the verse, the figure of speech is दृष्टान्त. The second half of this verse is found in Mālatīmādhava IX-51 with slight modifications as follows :—नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा मूर्ध्नि स्थितिर्न मुसलैर्बत कुट्टनानि.

Page 22. एतानि Those which are seen in the picture. तानि renowned. रहस्यैः सह वर्तन्त इति सरहस्यानि accompanied by Mantras or the secret spells for discharging and drawing back the missiles. जृम्भकनाम. धेयानि अस्त्राणि जृम्भकास्त्राणि जृम्भक=जृम्भ् (जृभि विनाशने) + ण्वुल् (कर्तरि). अस्यन्त इति अस्त्राणि. कृशाश्व is the paternal great grandfather of Viśvāmitra. Viśvāmitra is the son of गाधि. कुशिकस्य गोत्रापत्यं पुमान् कौशिकः=कुशिक + अण्. Vide Pāṇini :—ऋष्यङ्धकवृष्णिकुरुभ्यश्च. कृशाश्वात्कौशिकमुपसंक्रान्तानि. From Kṛśāśva, the Jṛmbhakāstra devolved on Kāuśika. The same idea occurs later on—कृशाश्वः परः-सहस्रपरिवत्सरान्तेवासिने कौशिकाय प्रादात्. ऋषि from ऋषी (गतौ) 6th conjugation. ऋषिर्दर्शनात् one who sees. विश्वस्य मित्रं विश्वामित्रः.

The final अ in विश्व becomes long when followed by मित्र if the compound thus formed denotes a sage. A student who is a friend of the world will be merely विश्वमित्रः. Vide Pāṇini:—मित्रे चर्षौ. The phrase विश्वस्य मित्रं used as an adjective of विश्वामित्र in the text is not a संज्ञा, but used in the ordinary sense 'a friend of the universe.' प्रसाद्यते मनः येषु तानि प्रसादानि, अप्रसादानि प्रसादानि संपद्यमानानि कृतानि प्रसादीकृतानि. आर्यस्य used in the sense of आर्याय. शेषे षष्ठी.

Page 23. दिवि भवानि दिव्यानि.

ब्रह्मादयः etc. This verse expounds the divine character of the जृम्भक missiles. ब्रह्मा आदिः येषां ते ब्रह्मादयः. पुरा भवाः **पुराणाः गुरुवः** Gurus of old, beginning from Brahmā down to Kṛśāśva. **ब्रह्महिताय**. ब्रह्म means Veda; hence ब्रह्महिताय means 'for the protection of the Vedic lore'. Or, ब्रह्म connotes the duties prescribed by Vedas; hence ब्रह्महिताय means 'for the preservation of the Vedic ritual.' Or, ब्रह्मा means the Brahmins; hence ब्रह्महिताय means 'for the protection of Brahmins.' When Brahminhood is preserved, it is said that the whole Vedic Law becomes protected. Vide Śaṅkara Bhāṣya on Gītā:—ब्राह्मणत्वस्य हि रक्षणेन रक्षितः स्याद्वैदिके धर्मः, तदधीनत्वाद्वर्णाश्रमभेदानाम्. Vide Amara:—वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः. सहस्रात् पराः **परःसहस्रं**. The compound is to be justified as a सुप्सुपासमास and the परनिपात of सहस्र by Pāṇini:—राजदन्तादिषु परम्, and the initial सुट् before सहस्रं by Pāṇini:—पारस्करप्रभृतीनि संज्ञायाम्. Note the singular number in the word परःसहस्रं. All words denoting numbers beginning from विंशति take the singular number. Vide Amara:—विंशत्याद्याः सदैकत्वे सर्वाः संख्येयसंख्ययोः. **शरदः** Accusative of time. Vide Pāṇini:—कालाध्वनोरत्यन्तसंयोगे. शरद् autumn stands for a year. **तपांसि**. The plural is indicative of the variety of penance performed by the sages of old to discover the जृम्भकास्त्र. **तप्त्वा तपांसेव तपोमयानि** स्वार्थे मयट्

Or तपसः कारणादागतानि. तत आगतः इत्यस्मिन्नर्थे मयट् च. स्वानि their own. तेजांस्येव. एतानि refers to जृम्भकास्त्र. अदर्शन् Aorist 3rd person plural of दृश्. Note the augment अङ् intervenes before the Aorist terminations after this root. Vide Pāṇini:—इरितो वा. The prohibition of Guna by विङिति च does not apply as it is overridden by ऋदृशोऽङि गुणः. The idea is that the जृम्भकास्त्रs were got as a result of continued penance for several thousands of years. This verse occurs also in Mahāvīracarita Act I-42.

नम एतेभ्यः. नमस् Indeclinable meaning salutation, governs a noun in the Dative case. Vide Pāṇini:—नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च. अनुगृहीता Past passive participle of ग्रह् with अनु. The इडागम after ग्रह् becomes long except before the terminations of the Perfect tense. Vide Pāṇini:—ग्रहोऽलिटि दीर्घः. दलत् नवं च नीलोत्पलं, तद्वत् श्यामलं स्निग्धं मसृणं मांसलं च तेन दलन्नवनीलोत्पलश्यामलस्निग्धमसृणमांसलेन. देहसौभाग्येन उपलक्षितः understood, adjectival to आर्यपुत्रः. विस्मयेन स्तिमितः, तादृशः तातः, तेन दृश्यमाना सौम्या सौन्दर्यश्रीः यस्य सः विस्मयस्तिमिततातदृश्यमानसौम्यसौन्दर्यश्रीः. अनादरेण खण्डितं शङ्करशरासनं येन सः अनादरखण्डितशङ्करशरासनः. शिखण्ड एव मुग्धं मण्डनं यस्य सः शिखण्डमुग्धमण्डनः. Vide Amara:—शिखा चूडा शिखण्डस्तु.

Page 24. संबन्धिनः etc. श्लाघ्यः संबन्धः एषामस्तीति संबन्धिनः. प्रशंसायां मत्वर्थीयो णिनिः. Vasistha and others constitute the bridegroom's party. एष तव तातः refers to Janaka. अर्चति from अर्च् 10th conjugation. The absence of णिच् is due to आवृष्टाद्वा. The singular number presumes that तातः, गौतमः and शतानन्दः are each to be taken along with the predicate separately. शतानन्दः is the son of Gautama. पुरः हितः Past passive participle of धा. पुरोहितः one who is placed in front in all religious matters.

सुतरां श्लिष्टं सुश्लिष्टं. This is an appreciation of the direction given by Lakṣmaṇa to the painter.

जनकानां. This verse occurs also in Mahāvīracarita Act I-57, subject to a modification in the second half as follows :—यत्र दाता ग्रहीता च कल्याणप्रतिभूर्भवान्. रघोः गोत्रापत्यं पुमान् राघवः. When it is intended to be used in the plural, the question is whether we get राघवाः or रघवः. There is a rule that when a word ending in तद्राजप्रत्यय is used in the plural, the said प्रत्यय will drop. तद्राजस्य बहुषु तेनैवास्त्रियाम्. Example :—इक्ष्वाकवः पञ्चालाः. What is तद्राजप्रत्यय ? The suffix अञ् and other suffixes laid down by Pāṇini in 4-1-166 to 4-1-171 are तद्राज suffixes. ते तद्राजाः. When is अञ् laid down ? जनपदशब्दात्क्षत्रियादञ्. When a word denotes both a country and a ruler, it takes अञ् in the meaning of अपत्य. Is रघु or जनक such a word ? No, they denote the kings, not their kingdoms. Hence there is no sanction for अञ्. So there is no तद्राजप्रत्यय and consequently no room for लुक् in the plural. Then how to justify रघूणां and जनकानाम्. If रघु + अण् is intended, the form will be राघवाणां. The answer is—The word रघु itself is used in the sense of a descendant of Raghu by Lakṣaṇā. This solution is given by Bhaṭṭoji Dīkṣita in Siddhānta Kaumudī—रघूणामन्वयं वक्ष्ये, निरुध्यमाना यदुभिः कथंचित् इति तु रघुयदुशब्दयोस्तदपत्ये लक्षणया. **कुशिक-नन्दनः** is here used in the sense of Kuśika's grandson. नन्दनः = नन्द् + ल्यु. Vide Pāṇini :—नन्दिग्राहिपचादिभ्यो ल्युणिन्यचः.

Page 25. स एव कालः तत्कालः, गवां (केशानां) दानं (छेदनं) गोदानं, तत्काले कृतं गोदानमेव मङ्गलं येषां ते तत्कालकृतगोदानमङ्गलाः. **एवं** Just as Sītā feels to be taken back to the hour of wedlock, Rāma also has the same experience.

समयः etc. शोभनं मुखं यस्याः सा सुमुखी, तत्र संबुद्धिः सुमुखि. गौतमस्य अपत्यं गौतमः Śātānanda. तेन, अर्पितः गौतमार्पितः. आगृहीतानि कमनीयानि कङ्कणानि यस्मिन् सः आगृहीतकमनीयकङ्कणः. मूर्तिः अस्यास्तीति मूर्तिमान्. महोत्सव इव (स्थितः) तव करः मां समनन्दयत्. The second half of this verse occurs also in Mālatīmādhava Act IX-9.

आर्या is applied to माण्डवी because Bharata is Lakṣmaṇa's senior, and बभूवुः to श्रुतकीर्ति because Śatrughna is his junior.

Page 26. जमदग्नेरपत्यं पुमान् जामदग्न्यः Paraśurāma. क्षत्रियाणां वैशसं, तदेव व्रतं, तदस्यास्तीति क्षत्रियवैशसव्रती one who had taken the vow of slaughtering the Kṣatriyas. Vide the following extract:—त्रिःसप्तकृत्वो जगतीपतीनां हन्ता मुनिर्यः स हि जामादग्न्यः. अयमसाचार्येण. Lakṣmaṇa proceeds to narrate the conquest of Paraśurama by Rāma, but is interrupted in the middle by Rāma.

Page 27. जीवत्सु etc. ते हि नो दिवसा गताः Those happy days are gone. जीवत्सु तातपादेषु locative absolute. This refers to a time when Rāma was free from the cares of kingship. पाद meaning पूज्य is generally used in the plural and as the latter member of a compound. दाराणां संग्रहः दारसंग्रहः तस्मिन्. दारसंग्रहे. दार is used always in the masculine plural. नूतन=नव + तनप् (स्वार्थे). Vide Vārtika :—नवस्य नू आदेशस्त्वपनप्खाश्च प्रत्यया वक्तव्याः. Other forms—नूतन नवीन. नूतने दारसंग्रहे another locative absolute. The locative is laid down by Pāṇini :—यस्य च भावेन भावलक्षणं. This suggests the pleasantness of the honeymoon in the freshness of love.

पतनविरलैः etc. तदा इयं जानकी अपि मे अङ्गानां कुतूहलं अकृत. Then this Jānakī also gave delight to my limbs. अकृत Aorist of कृ in the Ātmanepada. By what means did she give delight? अङ्गकैः अनुकम्पितानि अङ्गानि तैः by her delicate limbs. Note the several meanings of the suffix क—स्वार्थे, अज्ञाते, कुत्सिते, संज्ञायां, अनुकम्पायां etc. Examples in order—बालकः, अश्वकः, शरीरकम्, शूद्रकः, पुत्रकः etc. How was she? शिशुः a child. How were her limbs? अतिशयेन ललितैः ललितललितैः extremely graceful. Vide Pāṇini :—प्रकारे गुणवचनस्य. Or ललितैः ललितानि तैः graceful by means of the gestures of love. Further ज्योत्स्नया

सदृशैः ज्योत्स्नाप्रायैः They were tender and delightful like moonlight. Vide Amara :—प्रायो वयसि बाहुल्ये तुल्या-
नशनमृत्युषु. अकृत्रिमाः विभ्रमाः येषां तैः Their gestures were never artificial. अत एव मधुरैः Sītā's limbs were pleasant in touch. How was she ? पतनेन विरलानि तैः Her teeth were sparsely grown, because some of them have fallen. It shows she has not yet passed the age of childhood when teeth fall and grow anew. प्रान्तयोः उन्मीलन्तः मनोहराः कुङ्कुलाः येषां तैः प्रान्तोन्मीलन्मनोहरकुङ्कुलैः. The teeth that remain have got on both sides sprouts of new teeth looking like buds. दशनान्येव कुसुमानि तैः दशनकुसुमैः. Teeth are metaphorically identified with flowers. मुग्धं यथा तथा आलोक्यत इति मुग्धालोकं adjectival to मुखं. दधती Feminine, present participle of धा, 3rd conjugation. Since the teeth are identified with flowers, her face is presumably identified with a bunch, and herself with a plant.

Page 28. मन्थरा the old hump-backed servant-maid of Kaikeyī at whose instance Rāma's coronation was stopped. सत्वरं. The haste is due to Rāma's anxiety to skip over the black portion of Kaikeyī's story. निषादानां पत्या निषादपतिना. पति at the end of a compound is to be declined like हरि. Vide Pāṇini :—पतिः समास एव. स्निग्ध=स्निह्+क्त. Vide Pāṇini :—वा द्रुह-मुहष्णुहष्णिहाम्. Examples :—द्रुह् द्रुग्ध द्रूढ, मुह् मुग्ध मूढ, स्नुह् स्नुग्ध स्नूढ, स्निह् स्निग्ध स्नीढ. मध्ये भवा मध्यमा. Vide Pāṇini :—मध्यान्मः. मध्यमा च सा अम्बा च मध्यमाम्बा refers to Kaikeyī. तस्याः वृत्तान्तं मध्यमाम्बावृत्तान्तं. Vide Amara :—वार्ता प्रवृत्तिवृत्तान्त उदन्तः स्यात्. The use of वृत्तान्त in the neuter gender is a poetic license. अन्तरितं suppressed.

Page 29. एष जटासंयमनवृत्तान्तः. Vide Raghuvamśa :—पुरं निषादाधिपतेरिदं तद्यस्मिन्मया मौलिमणिं विहाय । जटासु बद्धास्वरुदत्सुमन्त्रः कैकेयि कामाः फलितास्तवेति ॥ XIII—59.

पुत्रेषु संक्रान्ता लक्ष्मीर्येषां तैः पुत्रसंक्रान्तलक्ष्मीकैः. The final ending क is due to Bahuvrīhi. Vide Pāṇini :—

नयुतश्च. इक्ष्वाकुभिः Instrumental plural of ऐक्ष्वाक. See notes on जनकानां at Page 134. अरण्ये भवाः आरण्यकाः = अरण्य + वुञ्. Vide Pāṇini:—अरण्यान्मनुष्ये. तेषां व्रतं आरण्यकव्रतं. For a parallel, vide Raghuvamśa XII-20. रामोऽपि सह वैदेह्या वने वन्येन वर्तयन् । चचार सानुजः शान्तो वृद्धेक्ष्वाकुव्रतं युवा ॥. As to the practice of Ikṣvāku kings entering upon the वानप्रस्थाश्रम after placing the burden of kingship on their sons, see Raghuvamśa III-70. अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे नृपतिकुदं दत्वा यूने सितातपवारणम् । मुनिवनतरुच्छायां देव्या तया सह शिश्रिये गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥. The verse पुत्रसंक्रान्तलक्ष्मीकैः occurs also in Mahāvīracarita Act IV-51 subject to a modification in the second half as follows:—त्वया तत्क्षीरकण्ठेन प्राप्तमारण्यकव्रतम्.

विमलं प्रसन्नं पुण्यं च सलिलं यस्यां सा विमलप्रसन्नपुण्यसलिला. प्रसन्न = प्र-सद् + क्त. The suffix क्त immediately following the roots ending in र् or द् becomes न, and the previous द् also becomes न्. Vide Pāṇini—रदाभ्यां निष्ठातो नः पूर्वस्य तु दः. Examples:—अद् अन्न, पद् पन्न, सद् सन्न, छिद् छिन्न, भिद् भिन्न, शृ शीर्ण, गृ गीर्ण, पू पूर्ण and so on.

तुरगविचय etc. This verse refers to the story of Gaṅgāvatarana related in Sargas 38 to 44 of Bālakāṇḍa, Vālmīki Rāmāyaṇa. पुरा प्रपितामहान् भगीरथः उदतीतरत् Sagara's son was Asamañja, his son Amśumān, and his son Dilīpa, and his son Bhagīratha. Hence the 60,000 sons of Sagara, generally called Sāgaras ranking along with Asamañja, were the great-grandfathers of Bhagīratha. उदतीतरत् Aorist causal of तृ with उद्. Bhagīratha elevated his ancestors. When ? पुरा and चिरात् in days of old and after a long time. How were his ancestors ? सगराध्वरे तुरगस्य विचयः तस्मिन् व्यग्रान् तुरगविचयव्यग्रान्. They were diligent in searching for the sacrificial horse of Sagara. It may be remembered that Indra, afraid of losing his throne of the three worlds, spoilt the Aśvamedha sacrifice performed by Sagara for

the hundredth time by stealthily taking the sacrificial horse to the Pātāla and tying it near the sage Kapila who was doing penance. In searching for the horse, the sons of Sagara dug the Earth to make a way to the Pātāla. उर्वी भिन्दन्तीति तान् उर्वी भिद् = भिद् + क्तिप्. Vide Pāṇini:—सत्सूद्विष—. What became of Sāgaras? कपिलस्य महसा कपिलमहिंसा. महस् means fire. Vide Amara:—तेजो धाम महो विभा. रोषात् प्लुष्टान्. They were reduced to ashes by the fire of Kapila in wrath. Because the Sāgaras abused the sage, thinking that he took the horse to the Nether-world. What did Bhagīratha do to raise his ancestors from Hell? अगणितः तन्वाः तापः येन सः अगणिततनूतापः. तपांसि तप्त्वा. He performed penance of different kinds for a long time, unmindful of hardship to his person. तव अद्भिः Instrumental plural of अप्. Vide Amara:—आपः स्त्री भूम्नि वारवारि. अप् always feminine and plural. स्पृष्टान् adjectival to प्रपितमहान्. He elevated his ancestors who were touched by the water of the Ganges. Through the holy waters of the Ganges brought down from the Svargaloka through the efforts of Bhagīratha, Sagara's sons reached Heaven.

Page 30. सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भव. That this request of Rāma is fully complied with by Gaṅgā will be clear later on. Vide Page 268 of the text. सा who is thus the presiding deity of Raghu's race. स्नुषा daughter-in-law. Sītā is treated as the daughter-in-law of the Gaṅgā, because she is married into Bhagīratha's dynasty. शिवे अनुध्यानं यस्याः सा शिवानुध्याना. अम्ब Vocative singular of अम्बा. अम्बा, अक्का and अल्ला have their final आ shortened in the Vocative singular. Vide Pāṇini:—अम्बार्थनयोर्ह्रस्वः. Examples:—अम्ब, अक्क and अल्ल. वनस्पति is a tree which bears fruits without flowers, and वानस्पत्य is one that puts forth fruits after flowers. Vide Amara:—

वानस्पत्यः फलैः पुष्पात्तैरपुष्पाद्वनस्पतिः. The river Yamunā is called कालिन्दी, because it takes its source from the Kalinda mountain. कलिन्दस्यावत्यं स्त्री कालिन्दी. स्मरति वा. वा is a particle of interrogation. कथं न स्मर्यते. How will it be forgotten ?

अलस etc. यत्र in which place. त्वं अङ्गकानि (अनुकम्पायां कन्) मम उरसि कृत्वा having placed your limbs on my breast. निद्रामवाप्ता went to sleep. How were your limbs ? अध्वनि संपातः, तेन खेदः तस्मात् अध्वसंपातखेदान् अलसानि ललितानि मुग्धानि च अलसललितमुग्धानि, inactive, elegant and charming out of fatigue due to journey on the way. Further अशिथिलाः परिग्म्भाः तैः अशिथिलपरिग्म्भैः. दत्तं संवाहनं येभ्यस्तानि दत्तसंवाहनानि. The close embrace of the lover itself served as a shampooing of her limbs. Further परिमृदिता मृणाली, सेव दुर्बलानि परिमृदितमृणालीदुर्बलानि. अल्पं मृणालं मृणाली. स्त्री स्यात्काचिन्मृणाल्यादिर्विवक्षापचयो यदि.

Page 31. विन्ध्यस्य अटवी, तस्या मुखं तस्मिन् विन्ध्याटवीमुखे. अलम् एतेन because Virādha's incident is fearful to recall to mind. But what is to be seen ? पश्यामि etc. आर्यपुत्रस्य स्वहस्तेन धृतं तालपत्रमेव आतपवारणं यस्मिन् तं आर्यपुत्रस्वहस्तधृततालपत्रातपवारणं because this is a pleasant sight to see.

Page 32. एतानि तानि etc. तानि, तपसो वनानि तपोवनानि. Those penance-groves which were so familiar to us. एतानि. They are here depicted in the picture. Where are the penance-forests ? गिरेः निर्झरेण्यः, तासां तटेषु on the banks of the rivulets on the mountain-slopes. Hence they are very cool and refreshing to travellers. How are the Tapovanas ? वैखानसैः आश्रिताः तरवः येषु तानि वैखानसाश्रिततरूणि. The trees there are resorted to by Vaikhānasas as their abodes. Vaikhānasas are a set of penance-doers who are pledged to the vow of living at the foot of

trees. They have no other homes. **येषु** in those penance-groves. **अतिथिषु साधु आतिथेयं** = अतिथि + ढञ्. Vide Pāṇini:—पथ्यतिथिवसतिस्वपतेर्ढञ्. Examples:—**पाथेयं**, **आतिथेयं**, **वासतेयी** and **स्वापतेयं**. **आतिथेयं परमं** येषां ते **आतिथेयपरमाः** who are bent on doing hospitality. **शमः** एषामस्तीति **शमिनः** who are retired from the world. **नीवारस्य मुष्टिः**, तस्याः पचनं यैस्ते **नीवारमुष्टिपचनाः**. A handful of cooked grain is sufficient food for them. **गृहिणः** householders. Of course this refers to Vānaprasthas here. **गृहाणि भजन्ते**. They have got their abodes fixed in these penance-groves.

अनोकहानां निवहाः अनोकनिवहाः. अनोकह = अनसः (शकटस्य) अकं (गतिं) हन्तीति a tree. **निष्क्रान्तम् अन्तरात् निरन्तरं** an example of प्रादिसमास by the Vārtika—**निरादयः क्रान्ताद्यर्थे पञ्चम्या**. **परिसरे (विद्यमानं) अरण्यं परिसरारण्यं**. अविरलाश्च ते अनोकहनिवहाश्च अविरलानोकहनिवहाः, तैः निरन्तरं स्निग्धं नीलं च परिसरारण्यं, तेन परिरब्धा गोदावरी, तथा मुखराः कन्दरा यस्मिन् सः **अविरलानोकहनिवह-निरन्तरस्निग्धनीलपरिसरारण्यपरिरब्धगोदावरीमुखरकन्दरः**. **मेदुरः कृतः मेदुरितः**. मेदुर = मिद् + घुरच्. Vide Pāṇini:—**भञ्जभासमिदो घुरच्**. संतततमभिष्यन्दमानैः मेघैः मेदुरितः नीलिमा यस्य सः **संततमभिष्यन्दमानमेघमेदुरितनीलिमा**. नीलस्य भावः नीलिमा. Vide Pāṇini:—**पृथ्वादिभ्य इमनिज्वा**.

स्मरसि etc. हे शोभना तनुः यस्याः तत्र संवृद्धिः **सुतनु**. O fair-bodied one. तस्मिन् पर्वते in that Prasravaṇa mountain. लक्ष्मणेन प्रतिविहितया सपर्यया स्वस्थौ तयोः **प्रति-विहितसपर्यास्वस्थयोः** happy by the comforts arranged by Lakṣmaṇa. आवयोः तान्यहानि स्मरसि. Do you remember those days of ours? तत्र in that mountain. सरसं नीरं यस्याः तां **सरसनीरां**. गोदावरीं स्मरसि वा. Do you remember the Godāvarī of sweet water? तस्या उपान्तेषु **तदुपान्तेषु** In the neighbourhood of the Godāvarī. आवयोर्वर्तनानि स्मरसि. Do you remember our actions?

Page 33. **किमपि** etc. For a story current about this verse, see the Preface to the text.

रात्रिरेव व्यरंसीत्. The night alone came to an end, but not our love-sports. तस्मिन् पर्वते आवयोः to be imported from the previous verse. व्यरंसीत् Aorist of रम् with वि. The Ātmanepada root रम् takes the Parasmaipada terminations when prefixed with वि, आ or परि. Vide Pāṇini:—व्याङ्परिभ्यो रमः. व्यरंसीत् formed by adding सक् to the root in the Aorist. Vide Pāṇini:—यमरमनमातां सक्च. How did the night come to an end? अविदितं यथा तथा गताः यामाः यस्याः सा अविदितगतयामा. For whom? आवयोः for us, from the previous verse. How were we? किमपि किमपि now and then with interruptions, adverbial adjunct to जल्पतोः. मन्दं मन्दं in a very low voice, also adverbial adjunct to जल्पतोः. आसक्तेः योगात् आसक्तियोगात् by reason of attachment. अविरलितौ कपोलौ यस्मिन् कर्मणि तद्यथा भवति तथा अविरलितकपोलं adverbial adjunct to जल्पतोः. अक्रमेण जल्पतोः prattling without any sequence, adjectival to आवयोः. Further अशिथिलः परिरम्भः, तस्मिन् व्याप्तौ एकैकौ दोषौ (भुजौ) ययोः तयोः अशिथिलपरिरम्भव्याप्तैकैकदोषोः.

Page 34. पञ्चानां वटानां समाहारः पञ्चवटी A group of five banyan trees. तस्यां पञ्चवट्यां. This is an instance of समाहारद्विगु. द्विगु is a Tatpuruṣa compound of which the first member denotes a number. Vide Pāṇini:—संख्यापूर्वो द्विगुः. Dvigus ending in अ take the feminine gender. Vide Vārtika:—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः. To denote the feminine gender, a Dvigus ending in अ takes the suffix ङीप्. Vide Pāṇini:—द्विगोः. Example:—त्रिलोकी. शूर्पाणीव नखानि यस्याः शूर्पणखा, name of a Rākṣasi; because her nails were as huge as winnows. If it is used in its etymological sense and not as a name, the form will be शूर्पनखी. The feminine suffix ङीप् laid down by स्वाङ्गाच्चोपसर्जनादसंयोगोपधात् is overridden in the case of नख when the compound denotes a संज्ञा by Pāṇini—नखमुखात्संज्ञायाम्. The णत्व of the initial न् is laid down by Pāṇini:—पूर्वपदात्संज्ञायामगः. If the word

does not denote a संज्ञा, the णत्व will not take place. संपातः an unexpected advent. एतत् परिमाणमस्य एतावत्. ते दर्शनम् because soon afterwards she was carried away by Rāvana. वियोगात् त्रस्ता तत्र संबुद्धिः वियोगत्रस्ते.

अथेदं etc. अथ after Śūrpanakhā's incident. इदं this mischief of Rākṣasas, pointing to the picture. दृश्यतां let it be seen, understood. पापैः रक्षोभिः कृतं. The suffix क्त is used in the भावार्थ. Hence the Instrumental in रक्षोभिः. The Rākṣasas behaved. How ? तथा. In that manner. In what manner ? यथा क्षालितमपि (मां) व्यथयति in such a way as to give pain, though completely eradicated. Through what means did they misbehave thus ? कनकमयो हरिणः, तस्य छद्म, तस्य विधिः तेन कनकहरिणच्छद्मविधिना by laying out a trap in the form of a golden deer. In which place was all this atrocity committed ? शून्ये जनस्थाने in the lonely Janasthāna. विकलानि करणानि येषु तैः विकलकरणैः. Rāma's sense-organs ceased to function properly owing to grief of separation from Sītā. आर्यस्य चरितानि तैः आर्यचरितैः. By the deeds of Rāma resulting from the morbidness of senses. ग्रावा (masculine) अपि रोदिति. Even a stone will weep. वज्रस्यापि हृदयं दलति. Even the heart of adamant will break.

Page 35. अयं तावत् etc. तावत् has no special meaning. It is used as a mere rhetorical flourish. अयं बाष्पः धाराभिः विसर्पन्. जर्जराः कणाः यस्य सः जर्जरकणः सन् धरणीं लगति from लग् to come into contact with. Like what ? त्रुटितः loosened or broken. मुक्ता एव मणयः, तेषां सरः मुक्तामणिसर इव. सर means a wreath, and it is used only with reference to a wreath of pearls. Vide Śabdaratnākara:—हारो मुक्तावलिर्मुक्तसरो मौक्तिकदाम च. भरेण आध्मातं हृदयं येन सः भराध्मातहृदयः आवेगः निरुद्धोऽपि. परेषां Genitive in the Instrumental significance. Vide Pāṇini:—कृत्यानां कर्तरि वा. उन्नेतुं योग्यः उन्नेयः भवति becomes fit to be inferred by others. How ? अधरश्च नासापुटश्च

अधरनासापुटं, स्फुरत अधरनासापुटं यस्य तस्य भावः तत्ता तया स्फुरद-
धरनासापुटतया.

Page 36. तत्काल etc. दुःखाग्निः दुःखमेव अग्निः..
वेदनां तनोति. The fire of grief causes pain. तस्मिन्
काले (जातः) प्रियजनेन विप्रयोगः, तस्माज्जन्म यस्य सः तत्कालप्रियजन-
विप्रयोगजन्मा. तत्काल refers to the period of stay at
Pāñcavatī. प्रियजन is Sītā. प्रतिकृतेः वाञ्छा तया out of a
desire to avenge myself. विसोढः Past passive
participle of सह् with वि. Vide Pāṇini :—सहिवहोरोदवर्णस्य.
The penultimate अ of सह् becomes ओ when a
succeeding ढ् drops. सह् + त becomes सह् + त, then
सह् + ढ, then ढ् drops, and hence the preceding अ
changes to ओ. वि-सहते becomes विषहते, the cerebral
substitute for the initial स् being laid down by
Pāṇini :—परिनिविभ्रः सेवसितसयसिवुसहसुस्तुस्वञ्जाम्. But वि +
सोढ will remain as विसोढ. The षत्व is prohibited by
Pāṇini :—सोढः. Where सह् is changed to सोढ्, the षत्व
does not take place. The grief of separation was at
that time endured, because my mind was engaged
in finding out means for slaying Rāvaṇa. पुनः
again i.e. now, after the vengeance has been
wreaked on the foe. विपच्यमानः developing of its
own accord, an instance of कर्मकर्तरिप्रयोग. When a
Kāraka other than the doer is intended to be
conveyed as of importance to the relevant action,
such a Kāraka may be employed in the Nominative
case like a कर्ता. Example : असिः छिनत्ति, स्थाली पचति etc.
But when the कर्मकारक is so intended, the predicate
will take the same form as in the Passive voice.
Example : ओदनः पच्यते. Food cooks itself of its own
accord. Hence विपच्यमानः here means 'attaining
maturity of its own accord.' मनसि वेदनां तनोति Like
what? हृदो मर्म तस्मिन् व्रणः हृन्मर्मव्रण इव Like an ulcer
in the vitals of the heart. Just as an ulcer at first
cured by treatment, but not completely eradicated,

will in course of time develop and cause acute pain, so does the grief of separation now, which was once endured owing to other pursuits.

अतिशयिता भूमिः अतिभूमिः तां अतिभूमिं excess. रणरणक excitement due to fear. आक्षिपामि. I shall drag away her attention from the Janasthāna incident and divert it to some other episode. मन्वन्तर. One human year is one day for Devas. 360 such days form one year for Devas. 12,000 such years make 4 yugas for men and 1 yuga for gods. 71 divine yugas make one मन्वन्तर. 14 Manvantaras make one day for Brahman. One day for Brahman is a कल्प for living beings, his day being the period of their life, and his night the period of their merger in god. Manvantara is the duration of one मनु-प्रजापति. We are now living in the 7th Manvantara known as वैवस्वतमन्वन्तर. The six that have already passed are स्वायंभुव, स्वरोचिष, उत्तम, तामस, रैवत and चाक्षुष. Seven more are yet to come. Jaṭāyus was born in the स्वायंभुव मन्वन्तर. मनोः अन्तरं (अवकाशः अवधिर्वा) मन्वन्तरं. Vide Amara :—मन्वन्तरं तु दिव्यानां युगानामेकसप्ततिः. मन्वन्तरेण पुराणः मन्वन्तरपुराणः. गृध्राणां राजा गृध्रराजः. राजन् at the end of a Tatpuruṣa compound loses its final न्. Vide Pāṇini :— राजाहःसखिभ्यष्टच्. मन्वन्तरपुराणश्चासौ गृध्रराजश्च तस्य मन्वन्तरपुराणगृध्रराजस्य. जटायोः Genitive singular of जटायु. जटायुस् ending in स् is more prevalent. Jaṭāyus is called तात father, he being a friend of Daśaratha. विक्रमस्य उदाहरणं विक्रमोदाहरणं a model for heroes in valour.

Page 37. निर्व्यूढ Past passive participle of वह् with निर् and वि. वह् being यजादि takes संप्रसारण. अपत्ये स्नेहः अपत्यस्नेहः. तीर्थ a holy saint. Vide :—तीर्थ प्रधाने सिद्धान्ते ऋषिजुष्टे जले गुरौ. जनस्थानस्य पश्चिमः (भागः) extremity of Janasthāna. तस्मिन् जनस्थानपश्चिमतः. तस् here is used in the Locative significance. According to this

derivation, the mountain Kuñjavān is comprised in Janasthāna. If it is outside Janasthāna, the dissolution will be जनस्थानस्य पश्चिमतः. A compound consisting of a noun in the Genitive case as a first member and an avyaya as the latter member is prohibited by Pāṇini:—पूरणगुणसुहितार्थसदव्ययतव्यसमानाधिकरणेन. But the prohibition with reference to अव्यय has been restricted by commentators to a कृदव्यय or an Indeclinable formed of a verbal root. Vide Siddhānta Kaumdī:—पूर्वोत्तरसाहचर्यात्कृदव्ययमेव गृह्यते । तेन तदुपरि इत्यादि सिद्धम्. कुञ्जवान् is the name of the mountain. कुञ्जाः अस्मिन् सन्तीति कुञ्जवान्. दनुरिति कबन्ध दनुकबन्धः. दनु is the name of a Rākṣasa remaining as a trunk, who was originally a Gandharva and reduced to the form of a headless Rākṣasa by a curse. दनुकबन्धेन अधिष्ठितः दनुकबन्धाधिष्ठितः. दण्डकारण्यभागः The Daṇḍaka forest begins from the Vindhya. अमुष्य Genitive singular of अदस्, by the side of Kuñjavān. मतङ्गस्य आश्रमः, तस्य पदं मतङ्गाश्रमपदम्. आर्यपुत्रेण प्ररुदितं, an instance of भावे-प्रयोग. अमर्षश्च धीरत्वं च अमर्षधीरत्वे, विच्छर्दिते अमर्षधीरत्वे येन, तस्य भावः तेन विच्छर्दितामर्षधीरत्वेन one by whom rage and courage were abandoned. प्रमुक्तः कण्ठः यस्मिन् कर्मणि तत्तथा प्रमुक्तकण्ठं adverbial adjunct to प्ररुदितं.

Page 38. एतस्मिन् etc. In this the beauty of the Pampā lake which was declared in the foregoing sentence is fully brought out. एतस्मिन् in this lake. मया विभागाः संदृष्टाः. Tracts were seen minutely by me. When ? बाष्पाम्भसः परिपतनं उद्गमश्च, तयोरन्तराले बाष्पाम्भसः-परिपतनोद्गमान्तराले. Rāma profusely shed tears due to the grief of separation from Sītā. From the falling of one current of tears to the rise of the next current, there is likely to be an interval. Only at such intervals, Rāma could see the lake. संदृष्टाः not merely seen, but minutely seen. Why ? The

answer is furnished by the two adjectives मदकल etc. and कुवलयिनः which qualify विभागाः. कलन्तीति कलाः those who make sweet and indistinct noise. मदेन कलाः मदकलाः rattling with intoxication. मदकलाश्च ते मल्लिकाक्षाश्च मदकल-मल्लिकाक्षाः. मल्लिकाक्षs are a variety of swans. तैः व्याधूतानि स्फुरन्ति उरुदण्डानि (उरवो दण्डा येषां तानि) च पुण्डरीकाणि येषु ते स्फुरदुरुदण्डपुण्डरीकाः. कुवलयानि एषु सन्ति इति कुवलयिनः. The lake was longingly looked at by Rāma, because it contained पुण्डरीकs or lotuses and कुवलयs or blue lotuses which were mistaken by him for Sītā's face and eyes respectively. That Rāma was so much absorbed in the thought of Sītā that even the slightest object of resemblance created an illusion in his mind about Sītā is generally described by poets. Kālidāsa refers to a similar incident:—इमां तटाशोकलतां च तन्वीं स्तनाभिरामस्तवकाभिनम्राम् । त्वत्प्राप्तिबुद्ध्या परिरब्धुकामः सौमित्रिणा साश्रुरहं निषिद्धः ॥ Raghuvamśa XIII-32. पुण्डरीक corresponds to Sītā's face. Since there were plenty of lotuses, Rāma visualised Sītā's face everywhere. They were possessed of उरुदण्डs huge stalks which resembled the trunk of her body. They were shaken by the wings of swans. The picture is therefore suggested, of the face coming up and going down frequently. The frequent shaking of the lotuses facilitated their sight by Rāma, otherwise they are likely to remain unnoticed owing to tears. The swans were rattling sweetly and indistinctly. Hence the attention of Rāma was particularly drawn to the lotuses. Further the lake possessed Kuvalayas. They suggested the picture of Sītā's eyes. Hence Rāma was searching for Sītā. Perhaps she was hiding herself somewhere there. This is one of the hallucinations generally attributed to lovers in separation. The following śloka of Meghasandēśa is also an illustration of the fact that lovers

generally search for their beloved in things resembling their limbs:—श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥ Another construction of the śloka is also suggested by the commentator Vīrarāghava as follows:—कुवलयिनः is to be treated as the predicative adjective of विभागाः. The idea is that the tracts containing white lotuses appeared in Rāma's eyes to possess blue lotuses owing to the dimness created by the incessant fall of tears. पुण्डरीक in this interpretation should be restricted to white lotuses. Vide Amara:—पुण्डरीकं सिताम्भोजं. The first interpretation is the one approved by commentators, and much happier than the other. Readers of rhetoric will be able to see that there is the Dhvani of भ्रान्तिमदलंकार in this verse. The first three lines of this verse occur in Mālatī-mādhava Act IX-14.

प्रशस्ता हनुः अस्यास्तीति **हनूमान्**. * हनु is included in the शरादि group. Hence its final उ becomes long before मतुप्. Vide Pāṇini :—शरादीनां च.

दिष्ट्या is an Indeclinable meaning 'fortunately.' सः अयं महाबाहुः दिष्ट्या, लब्धः understood. नन्दि वर्धयतीति नन्दि-वर्धनः, अञ्जनायाः नन्दिवर्धनः **अञ्जनानन्दिवर्धनः** Hanūmān was the Kṣetrajā son of Vāyu begotten on Añjanā. यस्य वीर्येण through whose valour. वयं कृतिन. We realised our purpose. भुवनानि च (कृतीनि). कृतिनः to be changed to कृतीनि so as to suit the neuter in भुवनानि.

Page 39. नामैव नामधेयं. नाम takes धेय in स्वार्थ. Vide Pāṇini:—भागरूपनामभ्यो धेयः. किं नामधेयं अस्य किं नाम-धेयः Of what name? कुसुमैः सह वर्तत इति सकुसुमं, तादृशं तरूणां षण्डं, तस्मिन् ताण्डविताः (ताण्डवं एषां संजातं) बर्हिणाः यस्मिन् सः **सकुसुम-तरुषण्डताण्डवितवर्हिणः**. In the hill trees have put forth flowers in plenty. On the trees the peacocks

perch and dance in joy. यत्र in that mountain. अनुभाव is dignity of personality. सौभाग्य is fascination. अनुभावश्च सौभाग्यं च, ते एव अनुभावसौभाग्यमात्रं, तत् परिशेषः यस्य, तथाभूतं धूसरं च शरीरं यस्य सः अनुभावसौभाग्यमात्रपरिशेषधूसरशरीरकः. Rāma's body is dirty, because of his indifference and grief. But there are traces of his dignified personality and charm. प्र-रुदितं = रोदितुं प्रवृत्तं. आदिकर्मणि क्तः. प्ररुदितं वदनं यस्य तेन प्ररुदितवदनेन adjectival to त्वया. अवलम्बितः supported. तरुतले at the foot of the tree.

सोऽयं etc. ककुभ means Arjuna flowers. तोयं वहतीति तोयवाहः cloud. आर्येणास्मिन् Rāma stops Lakṣmaṇa from saying further, because his old painful memories of separation are revived.

Page 40. विरम etc. सोढा = सद् + तृच् Active suffix.

विश्रम्यतां Impersonal form, Imperative mood of श्रम् with वि. जाने here means 'I wish' and not 'I know.' पवित्रः सौम्यः शिशिरश्च अवगाहो यस्यास्तां पवित्रसौम्य-शिशिरावगाहां.

Page 42. जीवयन्निव etc. बाहुः Your hand. कण्ठे अधिकण्ठं on my neck, an instance of अव्ययीभाव compound. अपर्यतां let it be placed, Passive Imperative of the causal of ऋ. The root ऋ takes the final augment प् (पुक्) before णिच् the causal suffix. Vide Pāṇini :—अर्तिहीवलीरीक्यूक्ष्माग्यातां पुग्नौ. जीवयन्निव (मां understood) infusing, as it were, life in me. Because Rāma became dejected and melancholy on seeing the picture of the scenes of his former separation from Sītā. Hence the touch of Sītā's hand will restore him to his spirits. How is the hand of Sītā? इन्दोः इमे ऐन्दवाः, ऐन्दवाश्च ते मयूखाश्च ऐन्दवमयूखाः, तैः चुम्बितः स्यन्दी (स्यन्दः अस्यास्तीति) च चन्द्रमणीनां हारः, तस्य विभ्रमः यस्य सः ऐन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः. The moonstone will melt when touched by the rays of the Moon. The

hand of Sītā therefore appears like a wreath of Moonstone-beads oozing at the touch of moonbeams. Why? साध्वसेन सहितः ससाध्वसः, तादृशः श्रमः, तेन जनिताः स्वेदबिन्दवः यस्मिन् सः ससाध्वसश्रमस्वेदबिन्दुः. The hand is covered by drops of sweat due to fatigue in seeing the picture and the fear roused by the consequent reminiscences of separation. This verse occurs in Mālatī Mādhava VIII-3.

तथा कारयन् Making Sītā place her arm round his own neck.

विनिश्चेतुं. Rāma describes his experience at the touch of Sītā. तव स्पर्शे स्पर्शे at every touch of yours. विकारः मम चैतन्यं जडयति (जडं करोति) संमीलयति च. A change comes over me which freezes and screens my consciousness. How is विकारः? परिमूढः इन्द्रियाणां गणः यस्मिन् सः परिमूढेन्द्रियगणः. All the senses are deprived of their sensitiveness. Hence सुखमिति वा दुःखमिति वा विनिश्चेतुं न शक्यः. It is impossible to discriminate if it is pleasure or pain. Nor is it possible to identify it as प्रमोह, निद्रा or विषविसर्प or मद. The figure of speech in this verse is ससंदेहालङ्कार.

Page 43. स्थिरः प्रसादः येषां ते स्थिरप्रसादाः. यूयं refers to Rāma, the plural being used out of respect. इतः किमपरम्. It is only your favourable attitude towards me that makes you feel thus. There is nothing inherently good in me to merit this praise.

Rāma contradicts this and says मलानस्य etc. ते सुचरितानि All your good movements,—sitting, walking, sleeping, speaking, smiling and so on, comprising your acts talked of or witnessed by others as well as words spoken by you. कर्णामृतानि They are nectar to the ears, not merely to me, but also to all. So also, they are मनसः रसायनानि रसस्य (वीर्यस्य) अयनानि (आधानानि) invigorators of the mind.

एतानि these movements whose excellence, which I am enjoying every moment. How are you? सरोरुहे इव अक्षिणी यस्यास्तस्याः सरोरुहाक्ष्याः. You are lotus-eyed. Hence your sight is peculiarly charming. The second half of the verse has dealt with her actions and their effect in general on all people. The first half deals with their peculiar charms in relation to Rāma. **म्लानस्य** from म्लै to fade with the suffix क्त. The suffix त becomes न when following a root ending in आ and beginning with a conjunct consonant and having य्, र्, व् or ल् in the middle. Vide Pāṇini:—संयोगादेरातो धातोर्यण्वतः. Examples:—द्राणः स्त्यानः ग्लानः. जीव एव कुसुमं तस्य जीवकुसुमस्य विकासनानि. They cause the withered flower of life to bloom. विकासनानि refers to their effect on the mind, संतर्पणानि to that on the body, and सकलेन्द्रियमोहनानि on the senses. In the place of सुचरितानि there is a reading सुवचनानि. सुचरित is more comprehensive than सुवचन, and it includes सुवचन also. Whereas सुचरित refers to every act, सुवचन refers only to speaking. The first half of the verse occurs in Mālatīmādhava Act VI-8.

Page 44. समन्ततः पश्यति for the purpose of finding out a pillow.

आविवाहसमयात् etc. एष रामबाहुः ते उपधानं. This hand of Rāma is your pillow. Why? स्वापहेतुः because it causes your sleep. Even in the presence of cushions and pillows, Rāma's hand is used by you for pillow. How long? विवाहसमयमभिव्याप्य आविवाहसमयात् ever since the time of wedlock. Where? गृहे वने both at home and in the woods. At what age? शिशोर्भावः शैशवं. यूनो युवत्या वा भावः यौवनं. In childhood as well as in youth. What is the special virtue of Rāma's arm? अन्यथा अनुपाश्रितः never leant upon by any other damsel. The figure of speech here is either रूपक or परिणाम.

Page 45. अस्ति. रामबाहुः (मे) उपधानं to be imported from the śloka preceding.

इयं गेहे etc. अमृतरूपिता वर्तिः अमृतवर्तिः. शिशिरश्चासौ मसृणश्च शिशिरमसृणः an instance of विशेषणोभयपदकर्मधारय. यदि परं असह्यस्तु विरहः Since her separation is so very unbearable, it can be easily imagined how her company should be pleasant.

Page 46. प्रतीहारी feminine of प्रतीहार. The lengthening of the final इ in the preposition प्रति is not warranted by grammar, because the Sūtra which declares the lengthening of the final vowel of upasargas when followed by a noun ending in the suffix घञ् applies only to those cases where the word eventually formed does not denote a human being. The Sūtra under consideration is उपसर्गस्य घञ्यमनुष्ये बहुलम्. Bhaṭṭoji Dīkṣita's vṛtti on this Sūtra is as follows :—उपसर्गस्य बहुलं दीर्घः स्यात् घञन्ते परे, नतु मनुष्ये । परिपाकः परीपाकः । अमनुष्ये किं, निषादः. Vide also the commentary Bālamānoramā thereon—दौवारिके प्रतिहारशब्दे दीर्घस्तु अप्रामाणिकः । यद्वा प्रतीहारः द्वारं तत्स्थत्वात् मनुष्ये गौणः । The use of उपस्थितः by the doorkeeper immediately following the word विरहः pronounced by Rāma foreshadows the future separation of Sītā and Rāma. शुद्धान्त means अन्तःपुर. शुद्धान्ते चरितुं शीलम् अस्य शुद्धान्तचारी. The भद्र of Vālmīki is suitably changed to दुर्मुख by Bhavabhūti. पुरे भवाः पौराः, जनपदे भवाः जानपदाः, पौराश्च जानपदाश्च तेषु पौरजानपदेषु. अपसर्प a spy. Vide Amara :—अपसर्पश्चरः स्पशः. प्रयुक्तः sent as a spy. सीतादेवीमन्तरेण. अन्तरेण, an Indeclinable, governs a noun in the accusative case. Vide Pāṇini :—अन्तरान्तरेणयुक्ते. Here it means 'relating to.' अन्तरेण is more often used to denote 'without or except.' ईदृशः अयमिव पश्यति (ज्ञानविषयो भवति) इति ईदृशः ईदृक् ईदृक्षः. Vide Pāṇini :—त्यदादिषु दृशोऽनालोचने कञ्.

(क्वसोऽपि वाच्यः) इदं किमोरीशकी (दृक्षे चेति वक्तव्यम्). The following examples also may be noticed in this connection. तादृक् तादृश तादृक्ष, यादृक् यादृश यादृक्ष, सदृक् सदृश सदृक्ष, मादृक् मादृश मादृक्ष and so on.

Page 47. स्वप्नं वेदयमाना (अनुभवन्ती) स्वप्नायमाना = स्वप्न + क्यङ्. Vide Pāṇini :—सुखादिभ्यः कर्तृवेदनायाम्. कस्मिन्नसि प्रदेशे understood. Where have you gone leaving me? विरहस्य भावना विरहभावना. भावना is an impression of the mind brought about by direct experience of a thing and causative of a reminiscence of the same at a later stage. Vide Tarkasaṅgraha :—अनुभवजन्या स्मृतिहेतु-भाविना. It is supposed to remain in a dormant stage in the soul till it is roused by the perception of a thing which occasions the reminiscence. It is also called संस्कार or वासना. In the context विरह or separation has been previously experienced. Its memory is now revived by the sight of the picture. स्वप्नस्य उद्वेगः तं स्वप्नोद्वेगं करोति causes trouble through a dream.

अद्वैतं etc. This verse is an oft-quoted illustration for a शृङ्गारनायक of the अनुकूल type of whom Rāma is a typical example. For the different types of शृङ्गारनायकs or heroes in love, see Introduction. In this verse Rāma prays for a long continuance of the ideal conjugal happiness which he is experiencing. तत्प्रार्थ्यते. That is prayed for. एकं हि तत्प्रार्थ्यते. That alone is prayed for. Which one? भद्रं happiness alone. Of what? सुमानुषस्य of the mutual love of married couples. सुमानुष has been explained to mean दाम्पत्य. मानुषस्य भावः मानुषम् = मानुष + ण (युवादिभ्यो णः). The peculiar characteristic which makes a man a man. It is supposed to be sexual happiness. For men of taste, sexual bliss is ranked even higher than the happiness of salvation, on the principle that काम is the highest Puruṣārtha in life. The rationale of employing मानुष in this sense is the idea that those who

are not able to appreciate the fruits of sexual longing are on a par with the lower order of beings. When the मानुष is शोभन, it becomes सुमानुष. It becomes शोभन or auspicious when काम is backed up by धर्म. In effect it means the happiness of people united in lawful wedlock according to Śāstras. How is सुमानुष ? तस्य. It is so well known and reputed to possess the traits mentioned in the foregoing three feet of the verse. यत् सुखं च दुःखं च तयोः सुखदुःखयोः in weal or in woe. द्वयोः भाव. द्विता, द्वितैव द्वैतं, न विद्यते द्वैतं यस्मिंस्तत् अद्वैतं where there is no difference. The happiness does neither increase owing to amenities nor decrease in adversity. Irrespective of prosperity or hardship, the love is always at its level. This is peculiarly true of the relationship of Rāma and Sītā who had enjoyed the luxuries of Ayodhyā as well as the hardships of the forest. Further यत् सर्वासु अवस्थासु अनुगतं. It continues at all stages—childhood, youth or old age, or the stages of जाग्रत्, स्वप्न or सुषुप्ति. Further यत्र हृदयस्य विश्रामः. The heart finds its rest in that felicity. विश्राम is a poetic license for विश्रम. Vide Pāṇini:—नोदात्तोपदेशस्य मान्तस्यानाचामेः. The idea is that the more and more the heart longs for happiness, the more and more it is yielded by the ideal love of matrimony. यस्मिन् रसः जरसा अहार्यः whose sweetness cannot be obliterated by old age. The happiness of matrimony continues even in old age. हर्तुं शक्यः हार्यः, स न भवतीति अहार्यः. जरसा The word जरा is to be optionally declined like जरस् before all सुप् terminations beginning with a vowel. Example:—जराः-जरसः, जरया-जरसा etc. Vide Pāṇini:—जराया जरसन्यतरस्याम्. Further यत् आवरणस्य अत्ययः तस्मात् as a result of the gradual removal of shyness; when the mutual confidence of lovers reaches its ascendancy, making them indulge in sport freely and out of confidence in

each other. कालेन परिणते, स्नेहस्य सारः तस्मिन् स्नेहसारे or प्रकृष्टः स्नेहः स्नेहसारः तस्मिन् स्नेहसारे, स्थितं. The conjugal felicity is deeply seated in the acme of love which ripens by the efflux of time. The more it lasts, the greater is the affection. As to the gradual growth of love, vide the following extract :—अङ्कुरपल्लवकलिकाप्रसूनफलभागभागियं क्रमशः । प्रेमानानः प्रणयः स्नेहो रागोऽनुरागश्च ॥. As to the definition of स्नेह, see—विस्मये परमां काष्ठामारूढे दर्शनादिभिः । यत्र द्रवत्यन्तरङ्गं स स्नेह इति कथ्यते ॥. Virarāghava suggests another meaning for आवरणात्ययात् as follows:—वरणं marriage अत्ययः death. वरणं च अत्ययश्च तयोः समाहारः वरणात्ययं, आ तस्मात् तदभिव्याप्येत्यर्थः from marriage till death, adjectival to कालेन. The above interpretation proceeds on the footing that the whole verse represents a single sentence. The commentator Nārāyaṇa, on the other hand, splits it up into three finite sentences. Of course the first three feet are adjectival clauses under both the constructions. In the last foot तस्य सुमानुषस्य भद्रं, भूयात् understood, is the first sentence. Let there be the happiness of that conjugal love. कथमपि used elliptically, with लभ्यं understood, is the second sentence. It is obtained with difficulty. It is given only to a few to enjoy that ideal happiness. The third sentence is एकं हि तत् प्रार्थ्यते. That is the only thing wished for. This construction makes the verse more vigorous.

Page 50. जयतु देवः Glory to Your Highness. This is the usual etiquette to be observed by servants when approaching the king.

Page 51. अर्थवाद is primarily applied to denote any Vedic passage which extols an action enjoined by a Vidhi text to which it is a supplement. Loosely it is used to denote any exaggeration by way of praise. कर्णे Whispers in the ear, of course about

the scandal relating to Sītā. तीव्रः संवेशः यस्य सः तीव्रसंवेशः. Vide Amara:—संवेशो वेदना.

हा हा etc. वैदेह्याः तत् परगृहवासगर्हणं एतत्. हा हा धिक्. परगृहवासेन (जनितं) गर्हणं (लोककर्तृकं) परगृहवासगर्हणं the scandalising by the world as a result of Sītā's stay in another man's house. एतत् that which is now being talked of in streets. हा हा धिक् Fie ! Fie ! How cruel is Fate ! Why ? यत्प्रशमितं Once it was subdued. How ? अद्भुतैरुपायैः by means of marvellous proofs including the fire-ordeal, not by prohibiting meetings or proscribing leaflets or by threat of punishment. With all that, it has again cropped up. तत् पुनरपि सर्वतः प्रसृतं It has spread all round. Like what ? अलर्क means a mad dog. अलर्कस्य इदं आलर्क विषमिव like the poison of a mad dog's bite. Why ? दैवदुर्विपाकात् through the evil turn of Fate.

Page 52. सतां etc. सतां व्रतं. It is the rigid duty of the noble-born. Which ? लोकस्य आराधनं Pleasing the world. By what means ? केनावि कार्येण at any cost, by doing even an impossible thing. Daśaratha is an illustration of the same. To please Kaikeyī, he left Rāma and his own life. मुञ्चता adjectival to तातेन. This shows that Rāma has made up his mind to forsake Jānakī.

यत्सावित्रैः etc. सवितुर्गोत्रापत्यानि पुमांसः सावित्राः scions of the Sun's dynasty. This suggests the exalted character of the heredity. भूमिपालैः This suggests that their primary duty was to rule and please the subjects and thus to discharge their duty as Kṣatriyas first and foremost. लोकश्रेष्ठैः This is suggestive of the learning, culture and other excellences of the Solar race of kings, Manu and others. Their चरित्रं conduct was साधु and शुद्धं—good and pure. यत् adjectival to चरित्रं. अस्मिन् in that चरित्र or tradition. मम संबन्धः

तस्मात् **मत्संबन्धात्** owing to my contact. कश्मला black किंवदन्ती scandal. Vide Amara:—किंवदन्ती जनश्रुतिः. स्याच्चेत्. If it happens. हन्त Interjection denoting sorrow. अधन्यं मां धिक्. **धिक्** Indeclinable meaning Fie, governs a noun in the accusative case. Vide Vārtika:—उभसर्वतसोः कार्या धिगुपर्यादिषु त्रिषु । द्वितीयाम्नेडितान्तेषु ततोऽन्यत्रापि दृश्यते ॥.

हा देवि etc. Rāma addresses Sītā in his own mind by several epithets. देवयजने संभवः यस्यास्तत्र संबुद्धिः **देवयजनसंभवे**. स्वजन्मैव अनुग्रहः, तेन पवित्रिता वसुन्धरा यया तत्र संबुद्धिः **स्वजन्मानुग्रहपवित्रितवसुंधरे**. That she took her birth on the Earth is a great favour done to the Earth. निमिश्च जनकश्च, तयोर्विशः तस्य नन्दिनि **निमिजनकवंश-नन्दिनि**. निमि is an ancestor of Janaka. Apart from heredity, Sītā's character is by itself excellent. How ? पावकश्च वसिष्ठश्च अरुन्धती च, ताभिः प्रशस्तं शीलं, तेन शालत इति तत्र संबुद्धिः **पावकवसिष्ठारुन्धतीप्रशस्तशीलशालिनि**. Her character is spoken high of by Agni, Vasiṣṭha and Arundhatī.

Page 53. राम एव राममयं, राममयं जीवितं यस्यास्तत्र संबुद्धिः **राममयजीविते**. That her devotion to her husband continued even in forest-life is brought out by the word महारण्यवासप्रियसखि, her affection towards her father-in-law by the next word तातप्रिये. प्रियं च स्तोकं च वदितुं शीलमस्यास्तत्र संबुद्धिः **प्रियस्तोकवादिनि**.

नाथः एषामस्तीति **नाथवन्तः**. न विद्यते नाथः यस्याः सा **अनाथा**. The 2nd future विपत्स्यसे indicates the resolve of Rāma to abandon Sītā.

नूतनः suggests the eccentric conduct in which Rāma is going to behave. The force in the word राम is that he is up to anything.

Page 54. **व्यवसितं** Past passive participle of सो with वि and अव. Vide Pāṇini:—द्यतिस्यतिमास्थामिति किति. शान्तं = शम् + क्त. Vide Pāṇini:—आशंसायां भूतवच्च.

This is a refutation of the allegation that people are wicked. The same is amplified in the next sentence कथं दुर्जनाः पौरजानपदाः. The attitude of townsmen and countrymen is justified in the next verse.

इक्ष्वाकुवंशो. The family of Ikṣvākus is the object of concern for the people. They are very solicitous about its prestige. In such a family some ground has newly arisen for suspecting its purity. The fire-ordeal having been undergone in Laṅkā, people have no direct knowledge of it. अतिदूरे वृत्तं अतिदूरवृत्तं. Hence in the interests of the Ikṣvāku race, people talk like this.

Page 55. **शैशवात्प्रभृति** etc. प्रियां छद्मना मृत्यवे परिददामि. I am giving away my beloved to Death through foul play. Like whom ? सूनां उपजीवतीति **सौनिकः** = सूना + ठक्. Vide Pāṇini:—वेतनादिभ्यो जीवति. सूना means a slaughter-house. सौनिक a butcher. गृहसंवर्धिता शकुन्तिका (अनुकम्पिता शकुन्ता) तां **गृहशकुन्तिकां** इव like a home-bred bird. How is Sītā ? शिशोर्भावः शैशवं तस्मात् **शैशवात्**. **प्रभृति** an Indeclinable meaning 'beginning with' governs a noun in the Ablative case. Vide Siddhānta Kaumudī:— 'अपादाने पञ्चमी' इति सूत्रे 'कार्तिक्याः प्रभृति' इति भाष्यप्रयोगात्प्रभृत्यर्थयोगे पञ्चमी । भवात् प्रभृति आरभ्य वा सेव्यो हरिः. प्रियैः पोषितां treated with sweetness from infancy. This adjective dealt with Rāma's attitude towards her. The next one deals with her attitude towards Rāma. सुहृदो भावः सौहृदं तस्मात् **सौहृदात्**. न विद्यते पृथक् आशयः यस्यास्तां **अपृथगाशयाम्** who out of love is one with Rāma in mind. छद्म neuter. Vide Amara:—कपटोऽस्त्री व्याजदम्भोपधयश्छद्मकैतवे. **परिददामि** from दा 3rd conjugation.

स्पृष्टमयोग्यः अस्पर्शनीयः unapproachable. पातकमस्यास्तीति **पातकी** a sinner. देवीं suggests her purity of character. **दूषयामि** from the causal of दुष्. दुष् gets

its penultimate उ lengthened before the causal suffix णिच्. Vide Pāṇini:—दोषो णौ.

Page 56. **स्वैरं** Adverb. स्वेन ईरति यस्मिन् कर्मणि तद्यथा भवति तथा स्वैरं. स्व + ईर = स्वैर. Note the Vrddhi in Sandhi by the Vārtika स्वादीरेरिणोः under एत्येधत्यूट्सु. स्वैरम् slowly, lest there be disturbance of sleep for Sītā. अयि मुग्धे मां विमुञ्च. How am I? चण्डत इति चण्डालः = चडि (कोपे) + आलञ् by पतिचण्डिभ्यामालञ्. चण्डाल एव चाण्डालः = चण्डाल + अण् by Pāṇini:—प्रज्ञादिभ्यश्च. अपूर्वेण कर्मणा चाण्डालं **अपूर्वकर्मचाण्डालं**. A Caṇḍāla by a novel deed. चन्दनस्य भ्रान्त्या चन्दनभ्रान्त्या under the illusion of a sandal tree. दुष्टः विपाकः यस्य तं दुर्विपाकं. विषद्रुमं श्रिता असि.

Page 57. कुत्सितं शरीरं **शरीरकं**. न विद्यते शरणं यस्य सः **अशरणः**. रामे चैतन्यम् आहितं. Life or consciousness is impressed on Rāma. For what purpose? दुःखसंवेदनायैव only to experience misery. How is चैतन्यं or life? हृदि वज्रकीलेन अयितं संगतं **वज्रकीलायितं**. It is screwed to the heart by an adamantine nail. By what means? मर्म उपतापयन्तीति तैः **मर्मोपतापिभिः** प्राणैः by means of the breath which tortures the vitals. So प्राण or breath acts the adamantine nail by which चैतन्य or life and हृत् or heart are screwed together. Or, the second half of the verse may be treated as a separate sentence. प्राणैः वज्रकीलवदाचरितं an instance of भावेप्रयोग. प्राण plays the part of वज्रकील.

प्रियश्चासौ सखा च प्रियसखः, तत्र संबुद्धिः **प्रियसख**. सखि at the end of a Tatpuruṣa compound becomes सख. Vide Pāṇini:—राजाहःसखिभ्यष्टच्.

Page 58. हतो रामः **रामहतकः**. The परनिपात of हत is due to Pāṇini:—कुत्सितानि कुत्सनैः. The impropriety of calling out the names of Arundhatī and others is substantiated by the verse ते हि मन्ये. कृतं हन्तीति कृतघ्नः तेन **कृतघ्नेन** गृहीतं नाम येषां ते **गृहीतनामानः** पाप्मना स्पृश्यन्त इव.

विस्त्रम्भादुरासि etc. योऽहं प्रियगृहिणीं क्रव्याद्भयः क्षिपामि. I throw away my beloved housemate as a prey to

the beasts of prey. The present tense is used to indicate proximity. वर्तमानसमीप्ये वर्तमानवद्वा. क्रव्यं अदन्तीति क्रव्यादः तेभ्यः क्रव्याद्भ्यः. क्रव्य means मांस or flesh. क्रव्यात् means a wild animal preying on other animals. How is my housemate? विस्त्रम्भादुरसि निपत्य लब्धनिद्रां. She has fallen on my chest and gone to sleep out of extreme confidence. Further she is गृहस्य शोभा the beauty of the household. Further:—आतङ्कयुक्तं स्फुरितं आतङ्कस्फुरितं, तेन कठोरः गर्भः, तेन गुर्वी आतङ्कस्फुरितकठोरगर्भगुर्वी. आतङ्क acute pain. स्फुरित motion. The embryo is severe with motion causing acute pain. She is heavy on account of the same. बलिमिव I throw her away like बलि or oblation to animals and birds. Because I am दारुणः cruel.

Page 59. न विद्यते पश्चिमः यदपेक्षया अपश्चिमः than whom there is no later one. In other words, this is the last touch of your feet by Rāma's head. पश्चिम meaning 'last' will be a simpler reading. But the reason why अपश्चिम is used is the inner desire of Rāma that this may not be the last touch. Further as union is brought about between Rāma and Sītā after a separation of twelve years from each other—so the poet has conceived the plot—strictly speaking, this touch is not चरम or the last one. Hence it is अपश्चिम. Further अपश्चिम also means excellent. This contact of your feet is a rare acquisition. Or अपश्चिमः, भूयात् understood. Let this not be the last touch.

यमुनातीरवासिनां उग्रतपसां ऋषीणां स्तोमः लवणत्रासितः सन् त्वां शरणमुपस्थितः.

Page 60. राक्षसात् त्रासः राक्षसत्रासः. मधुराया राजा माधुरः. कुम्भीनसी is the name of Lavaṇa's mother. प्रेषयामि. Owing to juxtaposition with यावत् the present tense is used in the future significance. Vide Pāṇini :—यावत्पुरानिपातयोर्लट्. श्लाघ्यां दुहितरमवेक्षस्व जानर्कं

That this request of Rāma is complied with by Goddess Earth will be clear later on at page 268 of the text.

गोत्रमङ्गलं. She is the cause of the prosperity of the family of her father as also that of her husband. **अजीजनः** Aorist 2nd person singular of the causal of जन्.

End of the First Act.

THE SECOND ACT.

Page 62. The Second Act begins with a Viṣkambha. As part and parcel of the Viṣkambha the poet gives a चूलिका at the beginning. As to what is meant by Viṣkambha and Cūlikā, see Introduction. The First Act ends with the phrase नमस्तपोधनेभ्यः, and as such there is a hint about the arrival of a तपोधन in the Second Act. The Forest-deity Vāsantī offers her welcome to Ātreya. The words of welcome are uttered from behind the scenes. सुष्टु आगतं स्वागतं. अध्वानं गच्छन्तीति अध्वगाः, तेषां वेषः यस्याः सा अध्वगवेषा in a traveller's dress. तापसी a lady-hermit. अये an Interjection denoting recognition or remembrance. I infer it must be some forest-deity. इयं वनदेवता. Her name is Vāsantī. फलं च कुसुमं च पल्लवं च, तैः सहितम् अर्घ्यं तेन फलकुसुमपल्लवाद्यैः. With an oblation of water accompanied by fruits, flowers and sprouts. अर्घाय साधु अर्घ्यं = अर्घ + यत्. मामुपतिष्ठते approaches me for worship. The Parasmaipada root स्था takes the Ātmanepada terminations when

the following ideas are conveyed—Worship of a god, union, befriending and the reaching of a destination. Vide Vārtika :—उपादेवपूजासंगतिकरणमित्रकरण-पथिष्विति वाच्यम्. Examples in order :—आदित्यमुपतिष्ठते, गङ्गा यमुनामुपतिष्ठते, रथिकानुपतिष्ठते and पन्थाः सुघ्नमुपतिष्ठते meaning respectively as follows:—He worships the Sun. The Gaṅgā joins the Jumnā. He befriends the charioteers. The road leads to Srughna. Since worship is here intended to be conveyed, उपतिष्ठते is used in the Atmanepada. प्रविश्य. It may be remembered that the forest-deity has already shouted out words of welcome to Ātreya. Now she comes near to pay her respects. This accounts for the stage-direction नेपथ्ये at the outset, and प्रविश्य afterwards. अर्घ्यं विकीर्य Indeclinable past participle of कृ with वि to scatter.

यथेच्छा etc. भोक्तुम् अहं भोग्यं. भोग्यं means that which can be enjoyed, and differs from भोज्यं which means an eatable. Vide Pāṇini:—भोज्यं भक्ष्ये and its Vṛtti:—भोग्यमन्यत्. इच्छया भोग्यं इच्छाभोग्यं, यथावत् इच्छाभोग्यं यथेच्छाभोग्यं, a compound formed on the model of शिवभागवत्. Or, इच्छां अनतिक्रम्य यथेच्छं, यथेच्छं आ (समन्तात्) भोग्यं यथेच्छाभोग्यं. The forest is placed by the deity at the disposal of the sage for her free enjoyment according to her will and pleasure. वः Genitive plural of युष्मद्. The plural is used out of respect for the sage. अयं मे, शोभनो दिवसः सुदिवसः This is a lucky day for me. For, you are a very rare guest. Rare and desirable guests like you can be had only through extraordinary previous merit. सतां सद्भिः सङ्गः. The union of the good with the good. The element of vanity on the part of the Forest-deity is of course pardonable just like Duṣyanta's vanity when he says—असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामाभिलाषि मे

मनः । सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ कथमपि
 an Indeclinable meaning 'somehow.' Note the difference in meaning between अपि कथं and कथमपि. अपिकथं means 'Do you know the reason why?' ज्ञातहेतुविवक्षायामप्यादि कथमव्ययम् । कथमादि तथाप्यन्तं यत्नगौरवबाढयोः ॥. हि means यतः because. पुण्येन भवति. The union takes place only by virtue of meritorious deeds done in the past. The words छाया तोयम् अशनं फलं and मूलं are all used in जात्येकवचन i.e. the Singular number stands for the species. तरोः छाया तरुच्छाया. If तरूणां छाया were intended, the form will be तरुच्छायं by the rule छाया बाहुल्ये. The shade of trees, water, fruits, roots and other diet conducive to penance are all at your disposal. परस्मिन् अधीनं पराधीनं.

Page 63. किमत्रोच्यते. There is absolutely no doubt about what you say. प्रायेण प्रिया प्रियप्राया an instance of सुप्सुपासमास. साधूनां वृत्तिः प्रियप्राया. The conduct of the good abounds in sweetness towards each other. वाचि नियमः, विनयेन मधुरः त्रिनयमधुरः. Their words are few and sweet through humility. Vide Raghuvamśa:— सत्याय मितभाषिणाम्. मतिः प्रकृत्या कल्याणी. Their mentality is conducive to happiness by nature. परिचयः अनवगीतः न विद्यते अवगीतं यस्मिन् सः. Their familiarity never breeds contempt. पुरो वा पश्चाद्वा. अविपर्यासितः रसः यस्य तत् अविपर्यासितरसं रहसि भवं रहस्यं. तदिदं refers to their amity by necessary implication. अविद्यमानः उपधिः यस्य तत् अनुपधि guileless. विशुद्धं pure. विजयते. जि becomes Ātmanepadi after the prefix वि. Vide Pāṇini:—विपराभ्यां जेः.

Page 64. अत्रेः गोत्रापत्यं स्त्री आत्रेयी.

Page 65. कुतः इह आगम्यते an instance of भावे. प्रयोग or Impersonal form. किं प्रयोजनं यस्य सः किंप्रयोजनः.

अस्मिन् etc. अस्मिन् प्रदेशे in this Dandaka forest. अगस्त्यः प्रमुखे येषां ते अगस्त्यप्रमुखाः Agastya and others. अतिशयेन बहवः भूयांसः. बहु positive, भूयस् or बंहीयस् comparative, and भूयिष्ठ or बंहिष्ठ superlative. लक्ष्मीं विदन्तीति

Page 66. स्तन्यत्याग एव मात्रा यस्य तस्मिन् स्तन्यत्याग-
मात्रके. मात्रा means a measure. द्वौ अवयवौ अस्य समुदायस्य द्वयं.
Vide Pāṇini:—संख्याया अवयवे तयप् and द्वित्रिभ्यां तयस्यायज्वा.
दारकयोः द्वयं दारकद्वयं a pair of children. उपनीतं was
brought. तत् refers to दारकद्वयं. अन्तः भवानि आन्तराणि
तत्त्वानि means इन्द्रियाणि. उपस्नेहयति attracts and makes
them loving towards itself. अपि at the beginning of
a sentence is a particle of interrogation. तयोः refers

to दारकद्योः comprised in the Vighrahavākya of दारकद्वयं. Perhaps तस्य will be proper in view of दारकद्वयं in the previous passage. नाम्नः सम्यक् विज्ञानं नामसंविज्ञानं. तौ च भगवता. This sentence deals with the nursing of Kuśa and Lava by Vālmīki during their babyhood. The next sentence निर्वृत्त etc. deals with their education in all sciences except Vedas by Vālmīki. The next sentence तदनन्तरं etc. deals with the performance of their Upanayana by Vālmīki himself who then taught them the Vedas as well.

Page 67. निर्वृत्तं चौलकर्म ययोस्तयोः विवृत्तचौलकर्मणोः. The tonsure-ceremony for boys is generally performed in their fifth year. त्रयीं वर्जयित्वा त्रयीवर्जं. इतरास्तिस्रो विद्याः. The four Vidyas are आन्वीक्षिकी or logic, त्रयी or scriptures, वार्ता or economics and दण्डनीति or politics. त्रयी means the threefold Vedic scriptures—ऋक्, यजुस् and साम Vedas. Vide Amara:—स्त्रियामृयसामयजुषी इति वेदास्त्रयस्त्रयी. एकादशानां पूरणः एकादशः. Vide Pāṇini:—तस्य पूरणे ङट्. गर्भात् एकादशः गर्भैकादशः. The eleventh year from conception. The rule is that Brahmins, Kṣatriyas and Vaiśyas are to be initiated in their 8th, 11th and 12th years respectively. गर्भाष्टमे ब्राह्मणमुपनयति एकादशे राजन्यं द्वादशे वैश्यम्. Vedas can be taught only after Upanayana. Hence it is that during the period between the tonsure and Upanayanam, the Vedic lore is excluded from their education. क्षत्रस्य (क्षत्रियजातेः) अयं क्षात्रः, तेन क्षात्रेण कल्पेन. So it is clear that the two children are Kṣatriyas. उपनीय after initiating them. त्रयीविद्यामध्यापितौ, तौ understood. नत्वेताभ्यां etc. This gives the reason for the obstruction to the education of Ātreya and others, by Vālmīki in Vedānta. अत्यन्तं प्रदीप्ता प्रज्ञा ययोस्ताभ्यां अतिप्रदीप्तप्रज्ञाभ्यां. The grasp and retentivity of Kuśa and Lava were far too high for others to be associated with them in studies.

वितरति etc. गुरुः प्राज्ञे यथा तथैव जडे विद्यां वितरति. A teacher teaches both a bright and a dull pupil alike. प्रकर्षेण जानातीति प्राज्ञः. Vide Pāṇini :—इगुपधज्ञाप्र्रीकिरः कः. प्राज्ञ एव प्राज्ञः, स्वार्थे अण्. Vide Pāṇini—प्राज्ञादिभ्यश्च. The second foot says that the teacher does not increase in the one case or take away in the other the potency of their intellects. The third foot says that there is enormous difference in the result; and the same is justified by an example in the fourth foot. बिम्बस्य उद्भाहः तस्मिन् बिम्बोद्भाहे in the reflection of an image. शुचिः मणिः प्रभवति. A pure gem is competent, न तु मृदां चयः and not a clod of earth.

असावयमध्ययनप्रत्यूहः is to be treated as a question by the काकु or intonation to be employed.

Page 68. अन्यच्च. There is another. The neuter is employed since अन्य refers to the particular fact that impedes their study of Vedānta. Hence it is not adjectival to प्रत्यूहः. अस्ति an Indeclinable appearing like a predicate used by way of a rhetorical flourish to mark the beginning of a sentence. ब्रह्मा चासौ ऋषिश्च ब्रह्मर्षिः a Brahmin sage as distinguished from राजर्षि a Kṣātriya sage, refers to Vālmīki. मध्यंदिन is a synonym for मध्याह्न. It is mentioned in the उत्सादि group. मध्यंदिने (क्रियमाणं) सवनं मध्यंदिनसवनं. The squeezing of the Somalatā for extracting juice in the Jyotiṣṭoma sacrifice. तस्मिन् मध्यंदिनसवने at the time when such squeezing takes place. It means merely 'at noon.' तमसां नदीं अनुप्रपन्नः. He reached the river Tamasā. तत्र near the river. युग्मेन चरत इति तयोः युग्मचारिणोः Of the two herons that were sporting in company with each other. एकं masculine here shows that what was killed by the hunter was the male bird. अकस्मात् आगतः आकस्मिकः, आकस्मिकः प्रत्यवभासः यस्यास्तां आकस्मिकप्रत्यवभासां which accidentally flashed. देवीं वाचं The Sanskrit language.

अव्यतिकीर्णाः वर्णाः यस्यास्तां अव्यतिकीर्णवर्णां whose letters were distinct. अनुष्टुभेव आनुष्टुभं = अनुष्टुम् + अण् (स्वार्थे). छन्दसा. छन्दस् means a metre. परिच्छिन्नां delimited. अभ्युदैरयत् Imperfect 3rd person singular of ईर् with अभि and उद् to bring forth or manifest. In the context it means merely 'spoke.'

मा निषाद. This sentence represents the curse pronounced on the hunter by the sage moved by pity for the dead क्रौञ्च. Vide Dhvanyāloka :—क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः. हे निषाद O hunter. त्वं शश्वत् प्रवर्तमानाः शाश्वतीः समाः Accusative of time of समा feminine, meaning a year. प्रतिष्ठां मा अगमः. In juxtaposition with माङ् a predicate is to be used with लुङ् or Aorist terminations to denote any लकार—tense or mood. Hence it is used to denote 'You shall not live for many years.' Vide Pāṇini :—माङि लुङ्. But when a negative particle मा is used, a predicate cannot be used with the initial augment अ or अडागम which is generally added in लङ्, लुङ् or लृङ्. Vide Pāṇini :—न माङ्योगे. The employment of अडागम in infringement of this rule is to be explained as आर्ष or a sage's license. The reason why it is wished that the hunter may not live for many years is furnished by the second half of this verse. यत् यस्मात् because. क्रौञ्चयोः मिथुनं तस्मात् क्रौञ्चमिथुनात्. कामेन मोहितं काममोहितं एकं अवधीः Aorist 2nd person singular of हन् to kill. Vide Pāṇini :—हनो वध लुङि. Because you killed the male bird. This śloka is sometimes construed as applicable to Rāma as well in the following sense. निषीदति अस्मिन्निति निषादः, मायाः निषादः मानिषादः the seat of Lakṣmī. Lakṣmī dwells at the breast of Viṣṇu. Rāma is an incarnation of Viṣṇu. Hence the vocative is an address to Rāma. त्वं शाश्वतीः समाः प्रतिष्ठाम् अगमः. Aorist is loosely used in the significance of the Benedictive. May you live long. For, you slew Rāvaṇa who was

blinded by passion. कौञ्चमिथुनात् out of the pair belonging to the Rākṣasa race. The pair is made up of Rāvaṇa and Maṇḍodari, or Rāvaṇa and Kumbhakarna. कौञ्च means a Rākṣasa.

आम्नायादन्यत्र. The ablative in आम्नायात् is due to juxtaposition with अन्य. Vide Pāṇini:—अन्यारादितरर्ते-दिवच्छब्दाञ्चूत्तरपदाजाहियुक्ते. नूतनः छन्दसामवतारः. The idea is, Vālmīki was the first poet to compose verse in classical poetry. Before Vālmīki, metres were known in the Vedic literature alone. अवतरत्यनेनेति अवतारः=अव-तृ + घञ् by Pāṇini:—अवे तृस्त्रोर्घञ्. If भावार्थ alone were intended, the form will be अवतरः by Pāṇini:—ऋदोरप्. तेन समयेन. The Instrumental signifies करण or the most prominent means by which the action denoted by a predicate is brought about. Vide Pāṇini:—साधकतमं करणम्. The phrase modifies the action comprised in उपसंगम्य. The approaching of the sage by Brahmā is brought about by so many कारकs or instrumentalities among which time is intended as the most prominent. Hence the Instrumental in समयेन. Or the तृतीया may be treated as signifying अपवर्ग or fruition. When it is intended that the result of a particular action has been achieved, the time or distance by which it is achieved, will take the Instrumental case. Vide Pāṇini:—अपवर्गे तृतीया, and its Vṛtti—अपवर्गः फलप्राप्तिः, तस्यां द्योत्यायां कालाध्वनोरत्यन्तसंयोगे तृतीया स्यात्. Here the predicate qualified by the word समयेन is अवोचत्. The ultimate object of अवोचत् is the composition of Rāmāyaṇa by Vālmīki, and since that has been realised the Instrumental is used in समयेन. आविर्भूतः शब्दब्रह्मणः प्रकाशः यस्मिंस्तम् आविर्भूतशब्दब्रह्मप्रकाशं. Vālmīki has realised the supreme spirit in the form of sound.

Page 69. भूतानि भावयतीति भूतभावनः. Brahmā causes the beings to come into being. नन्द्यादित्वाल्लुः. पद्मं योनिः यस्य पद्मयोनिः Brahmā born of lotus—the navel-lotus of Viṣṇu. अवोचत् Aorist of वृ or वच्. Vide Pāṇini:—वच उम्. प्रबुद्धः=प्र-बुध्+क्त(कर्तरि). Vide Pāṇini—गत्यर्थकर्मकश्लिषशाङ्स्थासवसजनरुहजीर्यतिभ्यश्च. Or प्रकृष्टं बुद्धं (भावे क्तः=बोधः) यस्य सः प्रबुद्धः. वाक् आत्मा यस्य तस्य वागात्मनः. प्रतिभैव प्रातिभं ते चक्षुः Your eye of genius. अव्याहतं has no barrier of distance or time i.e., your genius penetrates into times and places beyond the reach of ordinary physical vision. Further it is ज्योतिः light itself. Hence like the ordinary eye, your eye of genius does not require the presence of any other light for grasping things. Further it is आर्षं prophetic. It is free from faults. अस्ति understood. You have already got it through my grace. आदौ भवः आद्यः कविः Vālmīki was the first poet. Vide:—मधुमय-फणितीनां मार्गदर्शी महर्षिः. कौति शब्दायत इति कविः. इत्युक्त्वा having said thus. तत्रैव in front of Vālmīki himself अन्तर्हितः disappeared. तादृशं which is so well-known for its sweetness and excellence in speech and sense. विवर्त means a manifestation. Generally it is used to denote a phantom like silver in a shell seen from at a distance. Rāmāyaṇa is conceived of as an outcome of शब्दब्रह्म. इतिहास epic. रामस्य अयनं (स्थानं) वर्णकत्वेन रामायणम्. Literally the place of Rāma or the work which describes Rāma. The णत्व is due to Pāṇini — पूर्वपदात्संज्ञायामगः. प्रणिनाय Perfect 3rd person singular of नि with प्र to compose. हन्त an Interjection denoting joy.

Page 70. अप्येतत्तपोवनं पञ्चवटी. अपि at the beginning of a sentence is a particle of interrogation. It is so in the next three sentences as well. अपि जनस्थानवनदेवता वासन्ती त्वम् ? It is only now that Ātreya recognizes Vāsantī.

वल्गुभानां वस्तूनां वर्गः वल्गुभवस्तुवर्गः including trees, plants, sites and many other objects of nature. प्रकृष्टः आसङ्गः आसामस्तीति तासां प्रासङ्गिनीनां adjectival to कथानां. Talks which were very much interesting. In the place of प्रासङ्गिनीनां there is also a reading प्रासङ्गिकीनां प्रसङ्गात् आगतानां, casual talks. विषयः वल्गुभवस्तुवर्गः दृश्यमानः (सन्) नामशेषामपि त्वां नः प्रत्यक्षदृश्यामिव करोति. Though Sītā is lost to the world, the objects of nature to which she was once attached present her picture to the mind's eye of Ātreya.

Page 71. अत्याहितं danger. Vide Amara :— अत्याहितं महाभीतिः कर्म जीवानपेक्षि च. दैवस्य नितरां घातः दैवनिर्घातः ईदृशस्ते निर्माणभागः. निर्मायते अनेनेति निर्माणं meaning प्रारब्धकर्म or deeds of previous births which have begun to yield their fruits. भाग means extent. निर्माणस्य भागः निर्माण-भागः Such is your present lot. काचिदासीत्प्रवृत्तिः is to be treated as a question through काकु. Vide Amara :— वार्ता प्रवृत्तिर्वृत्तान्तः. कुलेषु The plural is used, having the individuals of the Kula in view.

Page 72. वध्वा रहितां वधूरहितां. आह Present tense 3rd person singular of ब्रू used in the past significance. तदेव abstention from going into Ayodhyā. राममातृभिः refers to Kausalyā and Rāma's step-mothers. अनुमोदितं was approved and followed. तदनुरोधात् In pursuance of the wishes of Arundhatī, Kausalyā and others. परिवुद्धा मतिः The idea struck him. मति means a plan about the future. बुद्धिस्तात्कालिकी प्रोक्ता मतिरागामिगोचरा. वत्स्यामः 2nd Future 1st person plural of वस् to dwell. राजा This word here is appropriate inasmuch as Rāma left off Sītā merely to please his subjects. For a similar use of the word राजा by Kālidāsa, refer to Sītā's message to Rāma through Lakṣmaṇa in Raghuvamśa as follows:—वाच्यस्त्वयामद्वचनात्स राजा वहौ विशुद्धामपि यत्समक्षम् । मां लोकवादश्रवणादहासीः

श्रुतस्य किं तत् सदृशं कुलस्य ॥ XIV—61. कः आचारः अस्य किमा-
 चारः. What sort of conduct is he now leading? अश्वः मेध्यते
 अस्मिन् अश्वमेधः. हहह धिक्. For, the wife is a necessary
 partner in a sacrifice. परिणीतं, तेन understood. The
 suffix क्त denotes भाव or mere action. It means तेन
 परिणयः कृतः. परिणीतमपि is a question by reason of Kāku.
 अपि signifies 'Not only has he abandoned Sītā but also
 married another.' शान्तं The suffix त् is used in the
 desiderative significance. Vide Pāṇini:—आशंसायां
 भूतवच्च. Let the sin of abusing a great man subside.
 नहि नहि He never married another. हिरण्यस्य विकारः
 हिरण्यमयी सीतायाः प्रतिकृतिः सीताप्रतिकृतिः A golden image
 of Sītā. हन्त भोः denotes wonder.

वज्रादपि etc. The minds of great men are harder
 than adamant and at the same time softer than
 flowers. निष्कर्षेण ज्ञातुं निर्ज्ञातुं to gauge fully. कः अर्हति
 Who is competent? Vide the following parallel from
 Bhartrhari:—संपत्सु महतां चित्तं भवत्युत्पलकोमलम् । आपत्सु च
 महाशैलशिलासंघातकर्कशम् ॥.' But note the fundamental
 difference in idea between Bhartrhari and Bhava-
 bhūti. Bhartrhari refers to different times which
 cause the difference in the mentality of great men.
 Bhavabhūti says both mentalities exist at the same
 time in great men.

Page 73. वामदेवेन अनुमन्त्रितः वामदेवानुमन्त्रितः. The
 sacrificial horse let loose with the permission of the
 sage Vāmadeva. Because, Vasiṣṭha, the Kulaguru,
 was not there. शास्त्रमनतिक्रम्य यथाशास्त्रं. In accord-
 ance with Śāstras viz. the text—चतुःशता रक्षन्ति
 यज्ञस्याघातये and the like. अवाप्तः दिव्यास्त्राणां संप्रदायः येन
 अवाप्तदिव्यास्त्रसंप्रदायः. Candraketu who has obtained
 the knowledge of divine missiles handed down by
 tradition. चत्वारि अङ्गानि यस्य, तादृशं साधनं, तेन अन्वितः
 चतुरङ्गसाधनान्वितः. The four limbs of an army are

रथ, गज, तुरग and पदाति—the chariot-corps, the elephant-corps, cavalry and infantry. कुमारलक्ष्मणस्यापि. अपि has the force of 'at least.' मातः Vocative addressed to Ātreyaī. The epithet is appropriate, because she has again infused life in Vāsantī by the happy news of Prince Lakṣmaṇa having a son and a valiant son. अत्रान्तरे in the meanwhile. ब्राह्मणेन by a Brahmin resident of Ayodhyā. राजापचारमन्तरेण. A noun governed by the Indeclinable अन्तरेण meaning 'without' takes the Accusative case. Vide Pāṇini:—अन्तरान्तरेणयुक्ते. करुणा प्राचुर्येण अस्येति करुणामयः. निरूपयति (सति understood) Locative absolute. उदचरत्. चर् with उद् does not take Ātmanepada, because it is used in the Intransitive significance. Vide Pāṇini:—उदश्चर. सकर्मकात्

Page 74. शम्बूकः etc. वृषलः तपः तप्यते an instance of कर्मकर्तरिप्रयोग by the application of Pāṇini :—तपस्तपः-कर्मकस्यैव. The predicate containing the root तप् will be used as in the Passive voice when it denotes the object तपस्. The root तप् is तप संतापे of the 1st conjugation, and not तप ऐश्वर्ये वा of the 4th conjugation. तप् of the 1st conjugation is Parasmaipadī whereas तप् of the 4th conjugation is Ātmanepadī. Vide Siddhānta Kaumudī :—तपस्तपःकर्मकस्यैव । कर्ता कर्मवत्स्यात् । विध्यर्थमिदम् । एवकारस्तु व्यर्थ एवेति वृत्त्यनुसारिणः । तप्यते तपस्तापसः, अर्जयतीत्यर्थः । तपःकर्मकस्येति किम् । उत्तपति सुवर्णं सुवर्णकारः । The commentator Vīrarāghava treats the word तप्यते as one formed from the root of the 4th conjugation. That construction avoids the complication of a कर्मकर्तरिप्रयोग. वृषलः Sūdra and as such one prohibited from doing penance. हे राम सः ते शीर्षच्छेद्यः. शिरश्छेदं नित्यमर्हतीति शीर्षच्छेद्यः, an alternative form being शैर्षच्छेदिकः. Vide Pāṇini :—शीर्षच्छेदाद्यच्च and Siddhānta Kaumudī thereon : यद्वृकोः संनियोगेन शिरसः शीर्षभावो निपात्यते. Śambūka deserves to be beheaded by you. तं हत्वा द्विजं जीवय. द्विर्जायत इति द्विजः.

The Brahmins are called द्विजस because they derive firstly the natural birth from their mother, secondly their sacramental birth viz. Upanayana from their आचार्य. Vide Yājñavalkya :—मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जिवन्धनात् । ब्राह्मणक्षत्रियविशः तस्मादेते द्विजाः स्मृताः ॥. Vide Amara :—दन्तविप्राण्डजा द्विजाः.

इत्युपश्रुत्यैव Concurrently with his hearing this voice. कृपाणः पाणौ यस्य कृपाणपाणिः The sword is taken in hand for the purpose of killing Śambūka. पुष्पकमधिरुह्य having got up the Puṣpaka. Puṣpaka is the chariot of Kubera which Rāma could get whenever he thought of it. दिशः refers to the four cardinal points. विशिष्टा दिशः विदिशः. The south-east, south-west and other similar corners go by the name of Vidik. They are so-called because they are विशिष्ट or bear the name of two cardinal points instead of one. Vide Kṣīrasvāmin :—विशिष्टा दिक् विदिक्. उभयव्यपदेशात् । यदाहुः—यान्यासामन्तरालानि विदिशः प्रदिशश्च ताः । धूमं पिबतीति धूमपः. Vide Pāṇini :—आतोऽनुपसर्गे कः. By inhaling smoke for his only food, Śambūka preserves his body and does penance. धूमप is practically the same as वायुमक्ष. अपि नाम is a phrase used by way of interrogation coupled with a desire and inward prayer to God. पुनः again. वनं अलंकुर्यात्. Will he adorn this forest ? In other words, will he come here ? गम्यतेऽधुना, मया understood, an instance of an Impersonal use of the predicate. अकठोरः कठोरः संपद्यमानो भूतः कठोरीभूतः has become severe. Vide Pāṇini :—अभूततद्भावे संपद्यकर्तरि च्विः. दिवसः day. The severity of the heat is figuratively transferred to the day. तथाहि is an Indeclinable used wherever a preceding statement is expanded, substantiated and elaborated upon in a succeeding passage. In the context the severe heat of the day is fully brought out by the verse which follows.

कण्डूलद्विप etc. कूले कुलायद्रुमाः गोदावरीमर्चन्ति. कुलाययुक्ताः
 द्रुमाः कुलायद्रुमाः. Vide Amara:—कुलायो नीडमस्त्रियाम् The
 trees harbouring the nests of birds on the banks
 worship the Godāvarī. With what? स्वकुसुमैः. स्वेषां
 स्वानि वा कुसुमानि तैः with their own flowers. Since flowers
 fall in plenty from the trees, the trees seem to offer
 their worship to the Godāvarī. How are the trees?
 छायायां अपस्क्रिमाणाः, तादृशाः विष्किराः, तैः मुखेन व्याकृष्टाः कीटत्वचः
 (कीटजग्धाः त्वचः) येषां ते छायापस्क्रिमाणविष्किरमुखव्याकृष्ट-
 कीटत्वचः. The barks of trees are eaten by worms.
 Under the shade of trees the birds scratch and dig
 the earth with their beaks, legs, claws and the like.
 Such birds drag the worm-eaten barks from the
 trees. Since birds are described to remain in the
 shade of trees it is suggested that birds do not move
 or fly about owing to the heat of the Sun. अपस्क्रिमाण
 Present participle of कृ with अप. The Parasmaipada
 root कृ takes the Ātmanepada terminations when it
 is used to denote joy, livelihood or nestling. Vide
 Vārtika:—किरतेर्हर्षजीविकाकुलायकरणेष्विति वाच्यम्. Further,
 after the prefix अप the root कृ will take the initial
 augment सुट् in the above three senses, if the
 meaning of scratching were intended. Vide Pāṇini:
 अपाच्चतुष्पाच्छकुनिष्वालेखने. विष्किर means a bird. Vide Amara—
 विविष्किरपतत्रयः. मुख meaning mouth is derived from खन्.
 Vide Unādisūtra:—खनेर्मुट् च. Further how are the
 trees? कूजन्ति क्लान्तानि च कपोतकुक्कुटानां कुलानि येषु ते कूजत्क्लान्त-
 कपोतकुक्कुटकुलाः. The doves and cranes on the trees
 are exhausted owing to heat, and they shriek aloud.
 The trees worship the Godāvarī with flowers. How
 are the flowers? कण्डूः एषां संजाता इति कण्डूलाः = कण्डू + लच्.
 Vide Pāṇini:—सिध्मादिभ्यश्च. कण्डू is comprised in the
 सिध्मादि group. द्वाभ्यां पिबन्तीति द्विपाः. Elephants are called
 द्विप्स because they drink by two means, the trunk and
 the mouth. कण्डूलाश्च ते द्विपाश्च कण्डूलद्विपाः, तेषां गण्डाः, तत्र

पिण्डाः, तेषां कषणानि, तैः जातः आ (समन्तात्) कम्पः तेन कण्डूलाद्वि-
पगण्डपिण्डकषणाकम्पेन. अवश्यं पतन्तीति पातीनि. Vide Pāṇi-
ni:—आवश्यकधर्मपर्ययोर्णिनिः. सम्यक् पातीनि संपातीनि तैः संपातिभिः.
The rut on the temples of elephants becomes clotted
owing to drought. Consequently, the elephants
feel an itching sensation. In order to satisfy that
craving they dash and scratch their cheeks against
the trees, as a result of which the trees shake and
flowers fall in plenty. Of course if the flowers are
fresh and firmly rooted in their grips they are not
likely to fall in such plenty as they did. Hence the
further adjective घर्मसंसितबन्धनैः घर्मेण संसितं बन्धनं येषां
तैः. Vide Amara:—घर्मो निदाघः. The grips of flowers
are loosened by withering due to heat. Hence it is
that flowers fall in plenty on the Godāvari.

शुद्धविष्कम्भः. For an explanation of the term, see
Introduction.

Page 75. पुष्पके तिष्ठतीति पुष्पकस्थः. दयया सह सद्यं,
सद्यम् उद्यतः खड्गः येन सः सद्योद्यतखड्गः. As previously
hinted in the Viṣkambha, Rāma comes by the
Puṣpaka chariot. The raising of the sword by Rāma
is for the purpose of killing Śambūka. He raises
it in discharge of his kingly duty, though he is
actuated by mercy for the Śūdra saint.

हे हस्त etc. In this verse Rāma urges his right
hand to strike at the Śūdra saint with the sword.
हे दक्षिणहस्त O right hand. शूद्रमुनौ कृपाणं विसृज. Throw the
sword at the Śūdra sage. Why? मृतस्य शिशोर्द्विजस्य
जीवातवे To restore the deceased Brahmin child to life.
Vide Amara:—जीवातुर्जावनौषधम्. The beheading of
the Śūdra sage is an action well-suited to you.
Because you are Rama's hand. रामस्य बाहुरसि. The word
रामस्य in the context suggests the extraordinary
hard-heartedness of Rāma. How is Rāma ? निर्भरेण

गर्भेण खिन्नायाः सीतायाः प्रवासने पटुः तस्य निर्भरगर्भखिन्नसीताप्रवास-
नपटोः. Where is mercy in Rāma who banished
Sītā when she was labouring in an advanced stage
of pregnancy ? Since you belong to such a person,
where is the question of your entertaining any
pity ? कुतस्ते करुणा.

Page 76. कथंचित्प्रहृत्य Striking with difficulty.
It is to be noted that the cutting by the sword is
only by gesture. And, since Śambūka has not yet
entered on the stage, a show of killing is not
covered by the prohibition contained in the following
rule :—दूराध्वानं बधं युद्धं राज्यदेशादिविप्लवम् । संरोधं भोजनं स्नानं सुरतं
चानुलेपनम् । अम्बरग्रहणादीनि प्रत्यक्षाणि न निर्दिशेत् ॥. In view of
the above it is to be understood that Rāma aims
the sword at somebody behind the scenes, and as
such there can be no objection to this stage-
direction. कृतं रामसदृशं कर्म. This act is consistent
with Rāma's character. Formerly, I threw Sītā into
the woods despite her advanced pregnancy. Now
I have killed the Śūdra saint who did nothing
wrong to me. अपि जीवेत्. अपि is a particle of interro-
gation coupled with a desire.

दत्ताभये etc. यमादपि दत्ताभये त्वयि दण्डधारे सति. दत्तम्
अभयं येन तस्मिन् दत्ताभये. दण्डं धारयतीति तस्मिन् दण्डधारे. When
you hold the sceptre, offering protection even from
Death. असौ शिशुः संजीवितः. This child has come back
to life. Not only that. मम च इयं क्रुद्धिः I too have
got this good fortune, that is, from the stage of a
mortal or human being I have become an angel
(दिव्यपुरुष). शम्बूक एषः. This is Śāmbūka, i.e., I am
Śambūka. शिरसा तेऽचरणौ नतः Prostrate at your feet
with my head. The happenings are substantiated
by the general statement सत्सङ्गतानि etc. सतां सङ्गतानि
सत्सङ्गतानि Unions with the good. निधनादपि Even
through death. The Ablative is used in the

significance of an Indeclinable Past Participle. निधनादपि means निधनं विधायापि. Vide Pānini :—त्यब्लोपे कर्मण्यधिकरणे च. तारयन्ति, जनान् understood, redeem the people. For the reading सत्सङ्गजानि निधनान्यपि तारयन्ति, the explanation will be सत्सङ्गेभ्यः जातानि निधनान्यपि जनान् तारयन्ति. Even reverses inflicted by good persons bring about salvation. Vide Amara :—निधनं कुलनाशयोः. तारयन्ति derived from the causative of तृ to cross.

Page 77. द्वयमपि प्रियं नः. Both are welcome news to me, i.e., the restoration of the Brahmin boy to life and your ascent to the higher worlds.

यत्रानन्दाश्च etc. आनन्द denotes the joy of the Jīva when concentrating on himself. मोद denotes his joy due to contact with worldly pleasures. The worlds that you have reached yield not merely आनन्द and मोद, but they are conducive to evergrowing prosperity—यत्र पुण्यादिसंभवः पुण्यादीनां संभवः. They contribute to the acquisition of merit, knowledge, meditation of Brahman and things of a similar nature. Those worlds are called वैराज, the worlds belonging to Virāt. विराजः इमे वैराजाः. Further they are तैजसाः तेजसः इमे. They are ever shining, being full of light. Further they are ध्रुवाः permanent. There is no slipping from those worlds as in the case of स्वर्ग. क्षीणे पुण्ये मर्त्यलोकं विशन्ति.

Śambūka at first says, 'It is not my penance, but it is your grace that is responsible for my prosperity.' युष्माकं प्रसादः, सः उपादानं यस्य सः युष्मत्प्रसादोपादानकः. उपादान means that particular species of कारण or cause which serves as the substratum of the कार्य, or in other words becomes transformed as कार्य or the effect. For example :—Earth is the उपादानकारण for a jar, cotton for a cloth. In the same way it is the grace of Rāma that has taken the

shape of the present prosperity of Śambūka as he puts it. Perhaps, the poet never intended the word उपादान in this technical sense. It will be much more natural to treat the word उपादान in the context as denoting any kind of cause. महतो भावः महिमा = महत् + इमनिच्. Vide Pāṇini :—पृथ्वादिभ्य इमनिज्वा. किमत्र तपसा. This is a refutation of Rāma's statement—तदनुभूयतामुग्रस्य तपसः परिपाकः. अथवा indicates that there is a better alternative of looking at it. महदुपकृतं तपसा. Penance has greatly been helpful. महत् Adverbial adjunct to उपकृतं. तपसा The Instrumental is due to the भावेप्रयोग in उपकृतं. In what way has penance been helpful? This is answered in the next śloka.

अन्वेष्टव्यः etc. असि an Indeclinable meaning त्वं. वृषलकं मामन्विच्छन् योजनानां शतानि क्रान्त्वा इह प्राप्त इति यत् सः इह तपसः संप्रसादः. It is a consummation of my penance that you came here all the way in search of a poor Śūdra like me. कुत्सितः वृषलः वृषलकः A low Śūdra. How are you? भुवनैः अन्वेष्टव्यः. भुवन here means जन. You are fit to be sought for by all human beings. There is also a reading अन्वेष्टव्यो यदसि भुवने which means 'you are the only object to be sought for in the whole world.' You are the ultimate goal, and in order to reach you, people are generally groping in the dark. That being so, in my case you have yourself come in search of me. Further you are भूतानां नाथः भूतनाथः the lord of all living beings, and also शरणे साधुः शरण्यः = शरण + यत् a fit shelter. सः संप्रसादः. The idea denoted by the उद्देश्यवाक्य is summarised by the word यत् in the first foot of the verse. यत् is neuter in gender, and it is reproduced by the word सः masculine in the विधेयवाक्य. The masculine is due to the prominence of the विधेय or predicate. The object predicated viz., संप्रसादः being in the masculine gender, सः which is put in

apposition with the उद्देश्यवाक्य takes the masculine gender. विधेयप्राधान्यात्पुंलिङ्गनिर्देशः. हि because. अन्यथा other-wise i.e. but for my penance. अयोध्यायाः (ते) उपगमः पुनः क. पुनः has the force of तु. How will there be your advent all the way from Ayodhyā. Or पुनः means again. Formerly you came to the Daṇḍaka forest at your father's bidding. Now again you have come here to do your duty as king. दण्डकायाम् अस्मिन् वने into this forest comprised in the Daṇḍaka woods. दण्डक is the name of the whole forest-region on the slopes of the Vindhya and further down.

Page 78. सर्वतोऽवलोक्य. Rāma sees all round to find out whether it was really a part of the Daṇḍaka forest. हा shows grief.

स्निग्धश्यामाः etc. परिचिताः भुवः येषु ते परिचितभुवः दण्डकासंज्ञकाः विन्ध्यभागाः दण्डकाविन्ध्यभागाः. एते These are the regions of the Vindhya known as the Daṇḍaka. And they are quite familiar, being the sites where those happy days were spent with Sītā. How are the forest-regions ? क्वचित्, स्निग्धाश्च ते श्यामाश्च स्निग्धश्यामाः. Some places are glistening and green, being covered with meadows and barren of trees. अपरतः In other places भीषणश्चासौ आभोगश्च, तेन रुक्षाः भीषणाभोगरुक्षाः. They are dreadful to look at through a dense growth of trees. आभोग means परिपोष, and रुक्ष means भयंकर. Further how are they ? निर्झराणां ज्ञांकृतैः स्थाने स्थाने मुखरककुभः All the quarters are filled with noise in several places by the gurgling sounds of rivulets. मुखराः ककुभः येषु ते मुखरककुभः. Further how are the forest-regions ? तीर्थानि च आश्रमाश्च गिरयश्च सरितश्च गर्ताश्च कान्ताराणि च, तैः मिथ्याः तीर्थाश्रमगिरिसरिद्रुतकान्तारमिथ्याः. तीर्थ means holy rivers occupied by sages. Vide Amara :— निपानागमयोस्तर्थाश्रममृषिजुष्टे जले गुरौ. आश्रम means hermitage. गर्त cave. The forest-regions are full of holy places,

hermitages, hillocks, rivers, caves and woods. एते संदृश्यन्ते They are seen here.

Page 79. दण्डकैवैषा. Śambūka confirms the surmise of Rāma as to the identity of Daṇḍaka. अत्र किल. किल shows that it is a matter of common knowledge.

चतुर्दश सहस्राणि etc. This verse occurs also in Mahāvīracarita, Act V, verse 13. देवेन हताः.

येन refers to the slaughter of the fourteen thousand Rākṣasas headed by Khara, Dūṣaṇa and Trisīras by Rāma in the battlefield. जनपदे भवाः जानपदाः, तेषां जानपदानां. नास्ति कुतोऽपि भयं यस्मिन् सः अकुतोभयः. जनस्थानमपि. The mention of जनस्थान after Daṇḍaka acted like the adding of fuel to the fire to Rāma's grief.

Page 80. बाढं an Indeclinable denoting confirmation. जनस्थानः पर्यन्तः यस्मिन् कर्मणि तत् जनस्थानपर्यन्तं दीर्घाणि, तादृशानि अरण्यानि जनस्थानपर्यन्तदीर्घारण्यानि Forests covering the entire length of जनस्थान. How are the forests? सर्वभूतरोमहर्षणानि By the thrill of fear they cause the bristling of hair to the onlookers. Further, उन्मत्ताश्च चण्डाश्च श्वापदाः, तेषां कुलानि, तैः आक्रान्तानि विकटानि गिरीणां गह्वराणि येषु तानि. उन्मत्तचण्डश्वापदकुलाक्रान्तविकटगिरिगह्वराणि. The large caves on the mountains there are occupied by the riotous and ferocious beasts of prey. दक्षिणां दिशमभिप्रवर्धन्ते. The forests go on increasing and leading to the south.

निष्कूजस्तिमिताः etc. प्रदराणाम् उदराणि तेषु प्रदरोदरेषु. In the middles of caves. सीमानः regions, plural of सीमन् feminine. Vide Amara:—सीमसीमे स्त्रियासुभे. क्वचित् in some places. निर्गतः कूजः. याभ्यस्ताः निष्कूजाः, निष्कूजाश्च ताः स्तिमिताश्च निष्कूजस्तिमिताः. They are still and silent. क्वचिदपि in some other places. प्रोच्चण्डाः सत्वानां स्वनाः यासु ताः प्रोच्चण्डसत्वस्वनाः. They abound in the boisterous cries of animals. Further, स्वेच्छया सुप्ताः गभीराः घोराश्च ये

भुजगाः तेषां श्वासैः प्रदीप्तः अग्निः यासु ताः स्वेच्छासुप्तगभीरघोर-
 भुजगश्वासप्रदीप्ताग्नयः. Huge frightful snakes sleep in
 the interior of caves, and from their venomous breath
 fire comes out and blazes all round. Further, विरलं
 स्वल्पं अम्भः यासु ताः. विरलस्वल्पाम्भसः. Water is scarce
 and scanty. यासु अयं अजगरस्वेदद्रवः पीयते. For want of
 other water the sweat of pythons is drunk to
 quell the thirst. By whom? तृष्यद्भिः प्रतिसूर्यकैः By the
 thirsty lizards. प्रतिसूर्यकः are a species of lizards
 dreading sunlight. पीयते Passive Present of पा.

Page 81. Rāma is deeply convinced by the
 words of Śambūkā that it was Janasthāna and
 says—पश्यामि. पूर्वं भूतः भूतपूर्वः. भूतपूर्वे चरद् इति निर्देशात्
 भूतशब्दस्य पूर्वनिपातः. खरस्य आलयः तं खरालयं. जनस्थान was
 formerly the abode of Khara. पूर्वान् वृत्तान्तान् refers to
 the incidents of Śūrpaṇakhā's advent, the lopping
 off of her ears and nose by Lakṣmaṇa, the battle
 with Khara and others, the carrying away of Sītā
 by Rāvaṇa and the like. प्रत्यक्षम् इव Adverbial
 phrase modifying अनुभवामि. The two words च in the
 two halves convey that the sight of Janasthāna and
 the experience of previous memories are concurrent.

प्रियः रामः यस्याः सा प्रियरामा. One to whom Rāma
 was dear. Sītā loves Rāma more than her life.
 This accounts for Sītā's resolve to follow Rāma
 to the wilderness fraught with risks. सर्वथा by all
 means, whatever may be the present scandal about
 her. How is it now known that she held Rāma so
 dear ? The answer is एतानि नाम कान्ताराणि These are
 forests, and their dangers never deterred Sītā from
 following Rāma. अतः परं more than this or other than
 this. भयानकं किं स्यात्. What will be more frightful
 than this ? That her love for Rāma was oblivious
 of the dangers in the forest is brought out in
 the śloka following.

Page 82. त्वया सह etc. असौ refers to Sītā. मदगन्धः एष्वस्तीति मदगन्धीनि तेषु मदगन्धिषु वनेषु. Infatuated elephants dash against the trees to which the rut from their temples sticks fast. Consequently the trees are fragrant with the smell of rut. त्वया सह निवत्स्यामि 2nd Future 1st person singular of वस् with नि. I will live along with you in the forests fragrant with rut. इति so saying. इह in this forest. अरमत She took delight. एव shows that far from instilling fear these forests instilled delight in her mind. What is the reason ? स्नेहस्तस्याः स तादृशः Such was her love for me. The idea expressed in this śloka is substantiated by a general statement contained in the succeeding śloka.

अ किञ्चिदपि etc. सौख्यैः with things that are reputed to cause happiness. कुर्वाणः one who engages himself. दुःखानि miseries, bodily or mental. अ किञ्चिदपि does not in the least. अपोहति from ऊह् with अप to avoid. अकिञ्चिदपि is used by way of प्रसज्यप्रतिषेध as distinguished from पर्युदास. When a negative particle qualifies a predicate, it is deemed to be used as प्रसज्यप्रतिषेध. When it qualifies a noun, it is said to be used by way of पर्युदास. अब्राह्मणमानय 'Bring a non-brahmin' is an instance of पर्युदास. अश्राद्धभोजी ब्राह्मणः 'This Brahmin is unfit to be fed in Śrāddhas,' is an instance of प्रसज्यप्रतिषेध. In the context the negative significance in अकिञ्चिदपि is to be taken along with the predicate अपोहति. Vide Kārikā :—प्रसज्यप्रतिषेधोऽसौ क्रियया सह यत्र नञ् । पर्युदासः स विज्ञेयो यत्र पूर्वपदेन नञ् ॥. A showering of comforts will not please a person in the absence of the person dear at heart. The first half of the verse is also capable of a different interpretation which has been adopted in our translation. It is as follows :—अकिञ्चिदपि कुर्वाणः without doing anything i.e. to say, by his mere presence. सौख्यैः By

contributing to happiness. दुःखानि अपोहति. One chases away the miseries of another. यः जनः यस्य प्रियः तत् that person. तस्य to that other person. किमपि indescribable. द्रव्यं precious. The neuter in तत् is due to the neuter in द्रव्यं which is the विधेय. दुरिव द्रव्यं = द्रु + यत् in the significance of इव. Vide Pāṇini:—द्रव्यं च भव्ये. ु takes the suffix य when इवार्थ is intended and the word is used to denote an Upameya. Vide Siddhānta Kāumudī:—द्रव्यमयं ब्राह्मणः and the commentary Bālamano-ramā thereon:—द्रुः वृक्षः, स यथा पुष्पफलादिभाक्. एवमभिमत-फलपात्रैकभूत इत्यर्थः । यद्वा द्रुः कल्पवृक्षोऽत्र विवक्षितः । स इव अभिमता-भागित्यर्थः. In effect द्रव्यं means a most precious thing. A person dearly loved at heart is alone competent to remove the veil of misery from the mind. The first half of the verse justifies that the luxuries of Ayodhyā had no attraction for Sītā, and the second half justifies her preference of the woods in the company of Rāma.

Page 83. दुःखं आसाद्यते एभिरिति तैः दुरासदैः एभिः, काननैः understood. अलं Turn away your eyes from these impenetrable forests, and turn your eyes to the sublime forests in the middle. अथ shows the contrast. एतानि मध्यमारण्यानि महानुभावः पश्यतु. महानुभावः is a term of respect to denote merely 'You.' मध्ये भवानि मध्यमानि. Vide Pāṇini:—मध्यान्मः. तादृशानि अरण्यानि मध्यमारण्यानि. You shall see these middle forests. How are they ? प्रशान्तानि च तानि गम्भीराणि च प्रशान्तगम्भीराणि. प्रशान्त pleasant to look at, गम्भीर sublime or unfathomable. Both these traits of the forests are brought out by the other three adjectives qualifying मध्यमारण्यानि. मदेन कलन्तीति मदकलाः, तादृशाः मयूराः, तेषां कण्ठाः, तद्वत् कोमला छविः येषां तैः मदकलमयूरकण्ठकोमलच्छविभिः. पर्वतैः अवकीर्णानि. The middle forests abound in hills which possess the mild hue of the necks of peacocks which give out cries of joy due to intoxication.

Further, अविरलं निविष्टाः अत एव नीलेन बहुलाः छायाः येषां ते, तथाभूताः तरुणाः तरवः, तेषां षण्डानि, तैः मण्डितानि अविरलनिविष्टनीलबहुलच्छायतरुणतरुषण्डमण्डितानि. There are groups of young trees, and they being dense cast their shadow which is deep blue in colour. Further, असंभ्रान्तानि विविधानि मृगयूथानि येषु तानि असंभ्रान्तविविधमृगयूथानि. The forests in the middle of Janasthāna are pleasant to look at whereas those at the skirts are dreary. In the forests on the border there were plenty of wild caves, serpents, beasts of prey, tumultuous cries, little of water and inordinate drought. In the middle forests, peacocks, young trees, and gentle animals playing with each other are to be found. Hence it is that Śambūka turns the attention of Rāma from the one to the other.

इह समद etc. इह निर्झरिण्यः वहन्ति. Rivulets flow in this middle forest. How are they? मदेन सह वर्तन्त इति समदाः, समदाश्च ते शकुन्ताश्च समदशकुन्ताः, तैः आक्रान्ताः वानीरवीरुधः, तासां प्रसवाः, तैः सुरभिः शीतं स्वच्छं च तोयं यासु ताः समदशकुन्ताक्रान्तवानीरवीरुत्प्रसवसुरभिशीतस्वच्छतोयाः The water of rivulets is fragrant, cool and pure. The fragrance is due to the Vānīra plants with whose flowers the water comes into contact. Intoxicated birds perch upon the Vānīra plants and shake their flowers in consequence of which flowers fall into the rivers in plenty and make the water fragrant. Further how are the rivulets? फलानां भराः, तेषां परिणामः, तेन श्यामानि जम्बूनां निकुञ्जानि, तेषु स्खलनं, तेन मुखराणि भूरीणि च स्रोतांसि यासु ताः फलभरपरिणामश्यामजम्बूनिकुञ्जस्खलनमुखरभूरिस्रोतसः. The water of the rivulets passes through bushes made of Jambū trees, and therefore makes a gurgling sound. The Jambū trees bear fruits in plenty as a result of which the bushes are extremely dark. This verse occurs in Mahāvīracarita Act V-40, and a portion of it in Mālatīmādhava Act IX-24. In this

verse rivers have been described. The succeeding verse deals with the lands in the mid-forests.

Page 84. **माद्यदन्ति** etc. एताः मध्यस्थलीभूमयः कस्य हृदयं न हरन्ति. Whose heart do not these lands of the midland entice? स्थली is a natural site whereas स्थला is an artificial site. Vide Pāṇini :—जानपदकुण्डगोण etc. How are these sites? माद्यन्तः दन्तिनः, तेषां कपोलानां मण्डलानि, तेभ्यः गलत् दानाम्बु, तेन सिक्ताः द्रुमाः यासु ताः **माद्यदन्तिकपोल-मण्डलगलदानाम्बुसिक्तद्रुमाः**. These regions abound in trees. The trees are grown with the water of the rut of infatuated elephants. दान means मदजल. Further क्रीडन्ति क्रीडानां कुलानि, तेषां अर्धचर्वितं, तेन दलन्त्यः मुस्ताः, तासां रसैः आमोदिताः (आमोदः आसां संजाताः) **क्रीडत्क्रीडकुलार्धचर्वितदल-न्मुस्तारसामोदिताः**. The swine roam about playfully in large numbers. They bite and chew the mustā leaves and plants. The fragrant juice coming out of these plants perfumes the forest-regions. Further अन्तः सुष्ठु स्थिताः पान्थाः येषु ते अन्तःसुस्थितपान्थाः, तादृशाः मन्थरमरुता लोलन्तश्च लतामण्डपाः यासु ताः **अन्तःसुस्थितपान्थमन्थरमरुल्लोलल्लतामण्डपाः**. These sites abound in bowers made of plants and creepers which shake in the gentle breeze. Inside these bowers travellers rest peacefully. Śambūka goes on to describe the forests in the next śloka also.

दधति etc. अत्र कुहरं भजन्तीति कुहरभाजः तेषां **कुहरभाजां**. भल्लूकानां युवान तेषां **भल्लूकयूनां** अम्बूकृतानि स्यान् दधति. Youthful bears occupy the caves in these regions and send forth growls due to belching. कुहर means a cave. भल्लूक a bear. अम्बूकृत belching. स्यान् Noun form of स्यै to become intense. **दधति** Present tense 3rd person plural of धा 3rd conjugation. The reason for the swelling of belching sounds is furnished by the adjective **अनुरसितगुरुणि** The noise is rendered louder by echoes. सहक्रीनां, इभैः दलिताः, अत एव विशीर्णाः ग्रन्थयः,

तेषां निष्यन्दस्य गन्धः इभदलितविशीर्णग्रन्थिनिष्यन्दगन्धः स्यायते.
 Elephants dash against the Sallakī plants and break their joints. Therefrom fragrant juice comes out and spreads all round. How is the smell of juice ? शिशिरः कटुः कषायश्च शिशिरकटुकषायः It is cooling, pungent and sweet. This verse occurs in Mālatī-mādhava Act IX—6 and Mahāvīracarita Act V-41.

Page 85. बाष्पस्य स्तम्भेन सह सबाष्पस्तम्भं. याति अनेने-
 ति यानं, देवस्य (देवं प्रति) यानं येषु ते देवयानाः पन्थानः ते, सन्तु
 understood. पुण्येभ्यः लोकेभ्यः In order to reach the sacred worlds. The Dative in लोकेभ्यः is due to Pāṇini:—क्रियार्थोपपदस्य कर्मणि स्थानिनः. प्रलीयस्व Take your subtle form. Here Rāma suggests the path of क्रममुक्ति to Śambūka. Śambūka on the other hand longs for सद्योमुक्ति i.e. salvation in this world itself and not by gradual degrees by going to higher worlds. This can be got only by knowledge of the self through Vedānta. For that purpose Śambūka desires to learn Vedānta at the feet of Agastya and reach salvation at once.

यावत् प्रविशामि means 'I shall enter.' In juxtaposition with यावत् or पुरा, a word takes the terminations of the Present tense in the Future significance. Vide Pāṇini:—यावत्पुरानिपातयोर्लट्. पुराणश्चासौ ब्रह्मवादी च तं पुराणब्रह्मवादिनं अगस्त्यमृषिमभिवाद्य For, it is only by the grace of Guru that the knowledge or identity of the soul with Brahman will dawn upon a man. तद्विद्धि प्रणिपातेन परिप्रश्नेन सेवया । उपदेक्ष्यन्ति ते ज्ञानं ज्ञानिनस्तत्त्वदर्शिनः ॥. अत्र In this world itself. शाश्वतं पदं प्रविशामि I shall go to the permanent abode i.e. I shall become one with Brahman.

Page 86. After the exit of Śāmbūka, Rāma bewails on seeing the various natural phenomena he had enjoyed in the company of Sītā. एतत्तदेव हि वनं

This is that self-same forest. While living there he was आरण्यक leading a life of वानप्रस्थ but yet गृही a गृहस्थ householder. Futher Rāma was स्वधर्मे निरतः engaged in the duty of Kṣatriyas, because he was destroying the Rākṣasa race which was causing havoc to mankind. Further Rāma was then रसज्ञ in सांसारिकसुख, because he spent his days in the company of his young wife.

एते त एव गिरयः. These are the self-same hills. How are they ? विरुवन्तः मयूराः येषु ते विरुवन्मयूराः. The peacocks send forth their केका cries. This is in substance a repetition of Śambūka's statement—मदकलमयूरकण्ठकोमलच्छविभिरवकीर्णानि पर्वतैः. वनस्थलानि तान्येव These are the self-same forest-sites. मत्ताः हरिणाः येषु तानि मत्तहरिणानि. This again repeats the idea of what Śambūka said before :—असंभ्रान्तविविधमृगयूथानि. Then Rāma refers to the river-banks. सरित्तटानि तान्येव. These are the same river-banks which were originally enjoyed by me. How are they ? आमञ्जवः वञ्जुललताः, ताभिः निचितानि आमञ्जुवञ्जुललतानिचितानि covered with pleasant Vañjula creepers. Further निर्गतं रन्ध्रं येभ्यस्ते नीरन्ध्राः, नीरन्ध्राः नीरनिचुलाः येषु तानि नीरन्ध्रनीरनिचुलानि. On the banks of rivers the निचुल plants have grown densely, forming as it were a compound-wall for bowers covered with Vañjula creepes. This again reproduces what Śambūka said before अन्तःसुस्थितपान्थमन्थरमरुल्लोललतामण्डपाः.

Page 87. Rāma recognizes and describes the Prasavaṇa mountain in the śloka मेघमालेव etc. यश्च गिरिः मेघमालेव आरादिव विभाव्यते अयं सः प्रस्रवणः. आरादिव as if near. Vide Amara :—आराद्रसमीपयोः The Prasavaṇa mountain, though remaining at a distance, is seen as if very near. It is seen like a group of clouds. As it is seen from at a distance, it appears

to have the colour of clouds. विभाव्यते synonymous with दृश्यते. यत्र गोदावरी नदी, दृश्यते or प्रभवति understood.

Rāma recalls the memories associated with the mountain in the śloka अस्यैवासीत् etc. अस्यैव महति शिखरे On the huge peak of this very mountain. गृध्रराजस्य वासः आसीत् Jaṭāyus had his abode. तस्याधस्तात् below the peak. तेषु पर्णोद्वेजेषु. In those enchanting cottages made of leaves. वयमपि रताः. We were also pleasantly spending our days, forgetful of the comforts and luxuries of Ayodhyā. How could we forget? Because the forest was so very pleasant. यत्र रम्यो वनान्तः (अस्ति). वनमेव वनान्तः. अन्त has merely the meaning of स्वरूप. Vide Medinī:—अन्तः स्वरूपे नाशे नाऽस्त्री शेषे चान्तिके त्रिषु. The forest is pleasant. Due to what? गोदावर्याः पयसि त्वतता अनोकहानां श्यामला श्रीः यस्मिन् विततानो कहश्यामलश्रीः. The black colour of the trees spreads over the water of the Godāvarī and renders the forest pleasant. Further अन्तः कूजन्तः मुखराश्च शकुनाः यस्मिन् सः अन्तःकूजन्मुखरशकुनः. The cries of birds are heard inside. In other words the birds are not seen distinctly but heard from their voices.

अत्रैव. On the slope of this Prasravaṇa mountain itself. सा पञ्चवटी The Pañcavaṭī which was once so familiar. यत्र in which Pañcavaṭī चिरनिवासेन by reason of long occupation. विविधानां विस्त्रम्भस्य अतिप्रसङ्गानां साक्षिण विविधविस्त्रम्भातिप्रसङ्गसाक्षिणः प्रदेशा. In the sites of Pañcavaṭī, Sītā had sported freely out of full confidence in the love of Rāma. प्रियायाः may be taken along with विस्त्रम्भ in विविधविस्त्रम्भातिप्रसङ्गसाक्षिणः as also with प्रियसखि.

Page 88. चिराद्वेगारम्भी etc. शोकः मां विकलयति. Grief overwhelms me. Which grief? पुराभूतः grief which is ancient. The grief due to the present separation from Sītā though current is nevertheless ancient, because a number of years have elapsed

since Rāma abandoned Sītā owing to the scandal about her. The commentator Nārāyaṇa reads पुरोभूतः in the place of पुराभूतः, but the meaning is the same. पुरः and पुरा both mean पूर्व. How does the grief overwhelm me ? नूतन इव as if it is fresh. How ? चिरात् वेगस्य आरम्भः अस्यास्तीति वेगारम्भी प्रसृतः तीव्रः विषरस इव like the virulence of poison taking deep root from a long time past, and spreading and becoming acute. रसः means virulence. Vide Vāijayantī:—रसो रागे विषे वीर्ये. Further how is it ? शल्यस्य शकल इव like a piece of wound. A mere wound will not be so poignant. Hence प्रचलः a wound travelling in the body from place to place. Such a wound will give really excruciating pain. In what respect does grief resemble a wound ? संवेगात् by reason of excruciating pain. How does the wound happen to move from place to place ? कुतश्चित् by some mysterious means. That is the peculiarity of the grief as distinguished from an ordinary wound. Further how is the grief ? रूढः ग्रन्थिः यस्य रूढग्रन्थिः (सन्) हृदः मर्म तस्मिन् हृन्मर्मणि पुनः स्फुटितः व्रण इव It is like an ulcer once risen, then imperfectly cured, remaining hidden for a long time, and ultimately asserting itself at the vital part viz., the heart. रूढग्रन्थिः means deeply rooted. In its place the commentator Nārāyaṇa reads गूढग्रन्थिः whose germ remains hidden. स्फुटितः means breaking out.

Page 89. भुवः संनिवेशः भूसंनिवेशः. अनवस्थितः The physical features of the earth are ever changing.

This idea is expanded in the verse पुरा यत्र. पुरा यत्र सरितां स्रोतः तत्र अधुना पुलिनं (वर्तते). What was originally river is now mere sand. क्षितौ रोहन्तीति क्षितिरूहः तेषां क्षितिरूहां, घनश्च विरलश्च घनविरलौ, तयोर्भावः घनविरलभावः विपर्यासं यातः Where trees were formerly dense, they are now few. And where they were few, they are now dense. बहोः कालाद्दृष्टं seen after a long time. इदं वनम्

अपरमिव मन्ये. I am inclined to think this forest as a different one. But शैलानां निवेशः the position of mountains. तदिदमिति बुद्धिं द्रढयति confirms the view that it is the same forest. द्रढयति = दृढ + णिच् + शप् + ति. By the rule प्रातिपदिकाद्धात्वर्थे बहुलमिष्टवच्च, दृढ takes the suffix णिच् in the sense of तत्करोति. The णिच् so affixed is to be treated on a par with इष्ट, and hence र ऋतोर्हलादेर्लघोः applies, as a result of which दृढ becomes द्रढ. द्रढं करोति द्रढयति. This verse has been cited in Kuvalayānanda to illustrate the figure of speech known as समासोक्ति. Samāsokti occurs where from the description of a relevant thing the picture of an irrelevant thing is brought home to the mind of the reader. Vide definition :—समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत्. From the description of the changes of physical phenomena in the forests in the context, the picture is brought home to our minds, of villages and cities consisting of families with changed conditions of prosperity and adversity. Vide the following extract from Kuvalayānanda :—सारूप्यादपि समासोक्तिर्दृश्यते । यथा—पुरा यत्र स्रोतः... अत्र वनवर्णने प्रस्तुते तत्सारूप्यात् कुटुम्बिषु धनसंतानादिसमृद्धयसमृद्धिविपर्यासं प्राप्तस्य तत्समाश्रयस्य ग्रामनगरादेर्वृत्तान्तः प्रतीयते.

यस्यां ते etc. यस्यां (पञ्चवट्यां) ते दिवसाः तथा सह तथा नीताः. The place where those days were spent along with her in that manner. In what manner? यथा स्वे गृहे as at home. स्व meaning one's own is सर्वनाम, but स्मिन् is only optional in the Locative by the rule :—पूर्वादिभ्यो नवभ्यो वा. यस्याः संबन्धः आसाम् यत्संबन्धाः, तथाभूताः कथाः ताभिः यत्संबन्धकथाभिः सततमस्थीयत. पञ्चवटी was always the subject of talks. दीर्घाभिः The talks about Pañcavatī were long. कथाभिः अस्थीयत, an instance of भावेप्रयोग. Rendered in the active voice it will read as कथाः आतष्ठन्. एकः and नाशितप्रियतमः bring out the contrast between the previous and present occasions of visiting the

Pañcavaṭī. Formerly, he had company. Now he is single. Formerly his dearest was by his side. Now she is lost to him. तामेव पञ्चवटीं कथं. How is Rāma to behave towards that Pañcavaṭī? विलोकयतु वा. Is he to look at it and pay his respects? असंभाव्य गच्छतु वा. Is he to walk off without paying his regards to her.

Page 90. परिकल्पितानि अवतरणयोग्यानि मङ्गलानि यथा सा **परिकल्पितावतरणमङ्गला** ready with Arghya, Pādya, Ācamanīya, Madhuparka, Nīrājana and other materials usually accorded in the reception of a worthy guest. प्रतीक्षते waits in expectation. वत्सः (प्रेमा) अस्या अस्तीति **वत्सला** = वत्स + लच्. Vide Pāṇini :— वत्सांसाभ्यां कामबले. लोपामुद्रा is the wife of Agastya. सर्वे च महर्षयः प्रतीक्षन्ते. प्रतीक्षन्ते to be imported from the previous sentence with the necessary modification of the number. सुखेन प्रजवितुं शीलम् अस्य तेन **सुखप्रजविना**.

Page 91. **गुञ्जत्कुञ्ज** etc. कौञ्चावतः गिरिः अयं This is the mountain called Krauñcāvata. How is it? गुञ्जन्ति कुञ्जानां कुटीराणि येन सः गुञ्जत्कुञ्जकुटीरः, कौशिकानां घटाः, तासां घूत्कारः, सः अस्यास्तीति कौशिकघटाघूत्कारवान्, कीचकानां स्तम्बाः, तेषाम् आडम्बरः कीचकस्तम्बाडम्बरः, गुञ्जत्कुञ्जकुटीरः कौशिकघटाघूत्करवांश्च यः कीचकस्तम्बाडम्बरः, तेन मूकं मौकुलीनां कुलं यस्मिन् सः **गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कारवत्कीचकस्तम्बाडम्बरमूकमौकुलिकुलः**. कीचक means a bamboo shaking in the breeze noisily. Vide Amara :—कीचका वेणवस्ते स्युर्ये स्वनन्यनिलोद्धताः. कीचकस्तम्बाडम्बर means the noisy display of the stems of bamboos. How is the display? गुञ्जत्कुञ्जकुटीर. It fills the interior of bushes with noise. गुञ्जत् Present participle of गुञ्जि अव्यक्ते शब्दे. कुञ्ज means a bush. कुटीर interior. Further how is the noisy display? कौशिकघटाघूत्कारवत्. Owls occupy the bushes in plenty even during the day-time, because the Sun's rays do not penetrate into them, and those owls howl. Thus the noise of bamboos gets augmented. Thereby the crows are terrified and remain dumb-founded.

एतस्मिन् In this mountain. प्रचलतां प्रचलाकिनां कूजितैः उद्वेजिताः कुम्भीनसाः. Serpents terrified by the cries of moving peacocks. प्रचलाकः अस्यास्तीति प्रचलाकी. प्रचलाक means peacock's feathers. प्रचलाकी means a peacock. प्रचलाक is given as a synonym for पिच्छ and बर्ह by Kṣīrasvāmin. कुम्भीनस means a serpent. Vide Amara :—लेलिहानो द्विरसनो व्यालः कुम्भीनसो हरिः. पुराणानां रोहिणतरूणां स्कन्धेषु पुराणरोहिणतरुस्कन्धेषु. In the stumps of old sandalwood trees. रोहिण is an uncommon word for चन्दन. उद्वेलन्ति crawl up. The serpents leave the foot of the trees and creep above and hide themselves into the cavities at the higher end of stems from which the branches grow. A portion of this verse occurs also in Mālatīmādhava Act V--19.

एते ते etc. दक्षिणाः ते क्षोणीभृतः एते. These are the famous mountains of the South. How are they? कुहरेषु, गद्गदं यथा तथा नदन्ति गोदावरीवारीणि येषु ते गद्गदनदद्गोदावरीवारयः. In passing through the hollows in the mountains the water of the Godāvarī makes a gurgling sound. Further how are the mountains? मेघैः आलम्बिताः मौलयः येषां ते, अत एव नीलानि शिखराणि येषां ते मेघालम्बितमौलिनीलशिखराः Clouds overhang their crests, and hence their peaks are blue. The second half deals with the confluences of the rivers. ते सरित्सङ्गमाः एते. These are those confluences of rivers. How are they? अन्योन्यं प्रतिघातः, तेन संकुलाः चलन्तश्च कल्लोलाः, तेषां कोलाहलैः अन्योन्यप्रतिघातसंकुलचलत्कल्लोलकोलाहलैः. उत्तालाः. They are noisy by the boisterous dashings of streams with each other. Further the junctions of rivers are गर्भीरं पयः येषां ते गर्भीरपयसः possessed of deep water and also पुण्याः holy.

End of the Second Act.

THE THIRD ACT.

Page 92. The Third Act begins with a Viṣkambha which consists of a dialogue between two River-goddesses named the Tamasā and the Muralā. एका refers to the Tamasā. किमसि संभ्रान्तेव. असि is an Indeclinable meaning त्वं. इव means slightly. Why are you a little bit excited ? The excitement is due to the urgency of her mission viz. the errand sent by Lopāmudrā to the Godāvarī to look to the consolation of Rāma.

Page 93. The sentence beginning with प्रेषितास्मि sets out the reason for the flutter of the Tamasā. The passage from जानास्येव up to तर्पयेति ending with the śloka represents the message of Lopāmudrā to the Godāvarī. By the phrase जानास्येव Lopāmudrā reminds the Godāvarī of a thing already known to her. The passage from यथा वधूपरित्यागात्प्रभृति up to रामस्य करुणो रसः sets out the idea already known to the Godāvarī and which is sought to be reminded of by Lopāmudrā. From तेन च up to तमवलोक्य कम्पितमिव सबन्धनं मे हृदयं, Lopāmudrā gives expression to the state of Rāma observed by her. From अधुना च down to महान्ति प्रमादस्थानानि शङ्कनीयानि, Lopāmudrā sets out her reasons for sending the message. From तद्भगवति up to प्रेषितैस्तर्पय she precisely tells what she wants the Godāvarī to do. The passage from जानास्येव up to प्रेषितैस्तर्पय which is summed up by the word इति after तर्पय represents the object of अभिधातुं. वधूपरित्यागात्प्रभृति रामस्य करुणो रसः, वर्तते understood. करुणो रसः means grief. That is due to separation from Sītā. It remains unnoticed by others. It is not manifest. अनिर्भिन्नः Why ? गभीरत्वात्. Because Rāma's mind was unfathomable. If it is not so manifest, is it slight ? No.

It is अन्तः गूढा घना व्यथा यस्य सः अन्तर्गूढघनव्यथः. Its torment is severe and at the same time concealed within. What is it like ? पुटपाकेन सदृशः पुटपाकप्रतीकाशः an example of नित्यसमास of which the dissolution can only be by way of अस्वपदविग्रह. Vide Amara:—स्युस्तरपदे त्वमी, निभसंकाशनाकाशप्रतीकाशोपमादयः. The word प्रतीकाश cannot be used separately, but only as the latter member of a compound. In other words it will be incorrect to use पुटपाकेन प्रतीकाशः. पुटपाक is the peculiar heating process by which drugs are heated so that all the heat will act within and effect the necessary chemical change on the drug.

Page 94. तेन by the grief which is so lurking in his heart. तथाविधस्य इष्टजनस्य कष्टो यो विनिपातः, तस्माज्जन्म यस्य सः तेन तथाविधेष्टजनकष्टविनिपातजन्मना. A Bahuvrīhi ending in जन्म and the like words has necessarily to be compounded as a व्यधिकरणबहुव्रीहि though authority for it has to be spelled out from Pāṇini with difficulty. Vide Vāmana:—अवज्यो हि बहुव्रीहिव्यधिकरणो जन्माद्युत्तरपदः. तथाविध qualifying इष्टजन recalls to the mind the innumerable virtues of Sītā. The word इष्टजन is used since there is no dearer person to Rāma than Sītā. कष्ट as applied to विनिपात denotes the most miserable calamity that has befallen Sītā. The grief of Rāma is due to such a calamity of Sītā. अत एव प्रकर्षं गतेन. Consequently Rāma's grief has gone to extremes. दीर्घश्वासौ शोकसंतानश्च तेन दीर्घशोकसंतानेन. संतान conveys the uninterrupted nature of the grief, and दीर्घ its duration. संप्रति परं परिक्षीणः रामभद्रः. तमवलोक्य on seeing him. बन्धनेन सह वर्तत इति सबन्धनं. बन्धनं means courage, literally; that which holds the heart firm. हृदयं कम्पितमिव. My heart shakes along with its courage. तेन Since the sight of old familiar objects is inevitable for Rāma. अतिगम्भीरः आभोगः यस्य, तादृशः शोकक्षोभः, तेन संवेगः तस्मात् अतिगम्भीराभोगशोकक्षोभसंवेगात्. आभोग

means an expanse, क्षोभ agitation due to grief, and संवेग torment of the heart. पदे पदे meaning frequently. प्रमादस्थानानि occasions for swooning. तत् therefore. तत्र On those occasions when Rāma is likely to faint. त्वया सावधानया भावितव्यम्. You must attend to him and console him. How to console is answered in the śloka वीचीवातैः.

Page 95. वीचीवातैः रामभद्रस्य जीवं तर्पय. Please the heart of Rāmabhadra by means of the breeze from your waves. How are the gusts of breeze? शीकराणां क्षोदाः, तैः शीताः तैः शीकरक्षोदशीतैः. शीकर means drops of water. क्षोद means tiny particles. The breeze is cool by reason of the tiny particles of the drops of water. Nextly, पद्मकिञ्जल्कगन्धान् आकर्षद्भिः. The wind-blasts of the Godāvarī carry the fragrant molecules of lotus-sprouts. मोहे मोहे Every time that he faints. Further the blasts should be स्वैरं स्वैरं प्रेषितैः released slowly and suitably. स्वैरं means मन्दं in the context. It may be noted that the breeze blowing from the Godāvarī possesses शैत्य, सौरभ्य and मान्य—coolness, fragrance and slovenliness, the three essential qualities of a good breeze. इति has to be taken along with अभिधातुं.

दाक्षिण्यं. An obliging character or help rendered to others unasked. स्नेहस्य उचितमेव The solicitude of Lopāmudrā is consistent with her affection towards Rāma. तु after संजीवनोपायः indicates that a greater source of solace for Rāma is available at hand. मौलिरेव मौलिकः the head or crown, chief or the best. Or मूले भवः मौलिकः which goes to the foundation. अस्ति is a meaningless indeclinable marking the beginning of a sentence used by way of literary embellishment. It may be remembered that in the Interlude of the Second Act Vāsantī asked Ātreya what became of Sītā after Lakṣmaṇa had left her in the forest:—

अथ तस्मादरण्यात्परित्यज्य निवृत्ते लक्ष्मणे सीतायाः किं वृत्तमिति काचिदासीत्प्रवृत्तिः. That question remained unanswered as Ātreya was ignorant of the later news of Sītā. It is now solved by Tamasā's statement. Further, in the Interlude of the Second Act, Ātreya stated that two children named Kuśa and Lava were brought by some goddess and entrusted into the hands of Vālmiki. Naturally the reader will expect to know who were those children and who is that goddess. On that point also light is thrown by the statement of Tamasā. प्राप्ता प्रसववेदना यस्य तं प्राप्तप्रसववेदनं.

Page 96. दारकद्वयं प्रसूता. प्रसूता is used in the sense of प्रसूतवती. The suffix क्त may be treated as one denoting आदिकर्म or commencement of an action. Hence प्रसूता will mean प्रसवितुम् आरब्धा. Perhaps a better explanation will be to treat the suffix क्त as one of कर्तरि significance. For that purpose, since सू with प्र is not used intransitively, it will have to be brought under गत्यर्थ i.e. to say, प्रसूता does not merely mean 'delivered herself of' but it means 'delivered herself of and got as children.' अभ्युपपन्ना accepted as one worthy of their grace i.e. favoured, blessed or protected, or rescued from danger. Kauṭilya says :—व्यसनसाहाय्यमभ्युपपत्तिः. स्तन्यत्यागात्परेण After they left off suckling. परेण here is not an Indeclinable ending in एनप्. For then स्तन्यत्याग must take the Accusative case, by the rule एनपा द्वितीया. परेण is therefore a word in the Instrumental case, adjectival to कालेन understood, and the Instrumental is to be justified by अपवर्गे तृतीया.

ईदृशां Genitive plural, adjectival to जनानां understood. विनिपातः downfall. अपि suggests that the glory of such persons is much more marvellous. यत्र in which state of downfall. उपकरणीभावं Assistance.

एवंविधः जनः A person of the type of the Gaṅgā and the Earth who cannot be got at even by persons in their full glory. आयाति.

सरयूमुखादुपश्रुत्य. The Gaṅgā heard from the mouth of Sarayū that Rāma had left for Janasthāna to kill Śambūka. Sarayū is an appropriate informant as she flows by the side of Ayodhyā, the capital of Rāma. यदेव लोपामुद्रया स्नेहेनाशङ्कितं refers to the fact that Rāma is likely to faint on seeing the familiar objects of Pañcavaṭī. ग्रहाणाम् अपचारः, तस्य व्यपदेशः तेन ग्रहापचारव्यपदेशेन Gaṅgā brought Sītā to the Godāvarī under the pretext of propitiating the gods to counteract the evil influence of a planetary combination. तैस्तैः. The reduplication denotes the multiplicity of duties. अभ्युदयः प्रयोजनम् एषामिति आभ्युदयिकानि = अभ्युदय + ठञ्. Vide Pāṇini:—प्रयोजनं. तैः आभ्युदयिकैः कार्यैः. By works calculated to promote the welfare of his subjects. चित्तविक्षेपाः diversions of the mind so as to cause forgetfulness about Sītā. अव्यग्र one without engagement. शोक एव शोकमात्रं, तत् द्वितीयं यस्य तस्य शोकमात्रद्वितीयस्य. In the Pañcavaṭī, Rāma will be in full communion with his grief, there being no other company or work.

Page 97. महान् अनर्थ इति. इति means इति हेतोः and has to be taken along with सुचिन्तितं. Tamasā has stated that Sītā has been brought under some ग्रहापचारव्यपदेश. By bringing her thus the question still remains—in what manner did Bhāgīrathī intend to bring about an union between Rāma and Sītā? This question is actually put by Muralā thus:—तत्कथमिदानीं सीतादेव्या रामभद्र आश्वासनीयः स्यात्. The manner in which Bhāgīrathī intended to bring solace to Rāma through Sītā is related by Tamasā in the passage उक्तमत्र etc. प्रशस्तम् आयुः अनयोः आयुष्मन्तौ तयोः आयुष्मतोः. आयुष्मान् is generally used to denote one who, it is

prayed, may live long. It is the same as the word चिरंजीवी which is ordinarily used by elders towards juniors. द्वादशानां पूरणः द्वादशः = द्वादशन् + डट्. Vide Pāṇini :—तस्य पूरणे डट्. तस्य द्वादशस्य. द्वादश in the plural means twelve, in the singular twelfth. वत्सर means a year. जन्मवत्सर means the year of birth. Of course the year of birth will not come back. Hence द्वादशजन्मवत्सर means that particular day which marks the completion of the twelfth year from the date of birth. संख्यायाः मङ्गलग्रन्थिः संख्यामङ्गलग्रन्थिः The practice seems to be to perform the annual ceremony of children at the completion of each year from birth and to make a knot in a thread to indicate the passing of one year. In that way it is now the turn for the twelfth knot to be made. अद्य खलु अभिवर्धते. It gets itself added to-day. पुराणश्चासौ श्वशुरश्च तं पुराणश्वशुरं The Sun being the founder of the Ikṣvāku race, he is the ancient father-in-law of Sītā. एतत् परिमाणम् अस्य एतावान्, तस्य एतावतः. मनोरथं मानवः तस्य मानवस्य. राजानश्च ते ऋषयश्च राजर्षयः, तेषां वंशः तस्य राजर्षिवंशस्य. प्रसवितारं Accusative of प्रसवितृ progenitor. अपहृताः पाप्मानः येन तं अपहृतपाप्मानं One who destroys all the sins. दीव्यतीति देवः तं देवं One who shines. उपतिष्ठस्व. स्था after उप takes the Ātmanepada when it is used to denote the worship of god. Vide Vārtika :—उपाद्देवपूजासंगतिकरणमित्रकरणपथिष्विति वाच्यम्. प्रत्यनन्तरीभव be her escort. अमुं वृत्तान्तं The steps taken by Bhāgīrathī to console Rāma.

Page 98. परिपाण्डु etc. इयं जानकी वनम् एति. This Jānakī emerges from the water of the Godāvari and walks into this forest. How is she? परिपाण्डुः दुर्बलश्च कपोलः तेन सुन्दरं परिपाण्डुदुर्बलकपोलसुन्दरं. Her face is charming with cheeks, pale and emaciated. विलोलकवरी यस्मिंस्तत् विलोलकवरीकं. The tresses of hair are dishavelled. आननं दधती bearing such a face. How

is she further? करुणस्य मूर्तिः. She is metaphorically indentified with grief in human form. अथवा शरीरिणी विरहव्यथेव. Or she looks like an embodiment of the grief of separation. The charm of ladies separated from their lovers is described in Śākuntala thus :— शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते. A portion of this verse occurs in Mālatīmādhava Act II-4 with slight modifications.

किसलयमिव etc. दीर्घशोकः अस्याः शरीरं ग्लपयति. Long grief withers away her body. **ग्लपयति** Causal use of the root ग्लै to fade. How is her body ? बन्धनात् विप्रलूनं मुग्धं किसलयमिव Like a tender sprout dropped down from its grip. How is her grief ? हृदयमेव कुसुमं, तत् शोषयतीति **हृदयकुसुमशोषी**. It dries the flower of heart and दारुणः is severe. परिपाण्डु च तत् श्यामं च **परिपाण्डुश्यामं**. Her body is pale through grief, and blackness has also combined with the pallor. The last foot of the verse sets out an analogy for the same. शरदि जातः शरदिजः. The अलुक् or the retention of the Locative suffix is due to Pāṇini:—प्रावृट्शरत्कालदेवां जे. घर्मः the Sun's heat. केतक्याः गर्भे विद्यमानं पत्रं **केतकीगर्भपत्रं**. The innermost petal of Ketakī flowers.

Page 99. **नेपथ्ये** The words प्रमादः प्रमादः are uttered from behind the scenes. The voice is recognized to be that of Vāsanti by Sītā. प्रमादः means negligence. In the context it signifies danger as a result of negligence. पुष्पाणाम् अपचयः तस्मिन् व्यग्रा **पुष्पापचयव्यग्रा** Busy in plucking flowers. It is for the purpose of worshipping the Sun. करुणेन औत्सुक्येन च सह **सकरुणौत्सुक्यं**. करुण or sorrow is due to hearing the bewailment, and औत्सुक्य or eagerness due to the recognition of Vāsanti's voice. The danger announced is explained in the next verse.

सीतादेव्या etc. करिणः कलभकः **करिकलभकः** the babe-elephant. यः पुरा वर्धितः who was fed and nourished

before. By whom? सीतादेव्या. By what means? स्वरकलितैः, सहक्रीनां पल्लवाः, तेषाम् अग्राणि तैः **सहक्रीपल्लवाग्रैः**. How is he now? अग्रे लोलः He is restless owing to youth and he is seen in front. किं तस्य, जातं understood. Sītā is impatient to hear what has happened to him.

Page 100. पुनस्तत्रैव Again behind the scenes. सोऽयं That elephant. द्विरदपतिना अन्येन अभियुक्तः is attacked by another lordly elephant. How? संनिपत्य The other elephant suddenly falls upon Sītā's elephant vehemently. What is the reason? This elephant is sporting with his consort in water, and the jealousy of the other is roused thereby. बध्वा सार्धं पयसि विहरन् adjectival phrase qualifying सः. How is the other elephant? दर्पात् उद्दामेन riotous due to haughtiness. He would not brook the presence of another elephant, much less his amorous sport before his very eyes. ससंभ्रमं The hurry of Sītā is due to the danger to her child, the elephant. अनुकम्पितः पुत्रः पुत्रकः तं **पुत्रकं** Since the elephant was fostered and nourished by Sītā, he is her son. हा धिक् is due to the inappropriateness of calling out for her lord in her present circumstances. तान्यक्षराणि मामनुबध्नन्ति. Though I abandon those letters, particularly the word आर्यपुत्र, those letters do not leave me. विमानानां राजा, तत्र संबुद्धिः **विमानराज** addressed to the Puspaka chariot by Rāma from behind the scenes. अत्रैव in this place itself. तावत् at first, thereby implying that there will be many other places in which the Puspaka will have to stop. स्थीयतां, त्वया understood, an instance of भावेप्रयोग in the Imperative Mood. In the active voice it can be rendered as त्वं तिष्ठ.

Page 101. समाश्वस्य Sītā recovers her senses through the consoling words of Tamasā. साध्वसेन उद्भासेन च सह **ससाध्वसोद्भासं**. साध्वस or fear is due to the consciousness of her unwanted presence before

Rāma. उल्लास or an elevation of spirits is due to the recognition of her lover's voice. अहो is an interjection of joy. जलस्य भरः, तेन भरितः मेघः, तस्य मन्थरं स्तनितं, तदिव गम्भीरः मांसलश्च जलभरभरितमेघमन्थरस्तनितगम्भीरमांसलः. The voice resembles the gentle thunder of clouds in point of depth and heaviness. कुतो नु proceeding from an unknown place. भारतीनिर्घोषः the sound of human voice. कर्णविवरं भरन् filling the hollows of ears. भरन् Present participle of भृ 1st conjugation. मन्दः भागः (भाग्यं) अस्याः अस्तीति तां मन्दभागिनीं. मां झटिति उद्धूसरयति makes me perturbed.

अपरिस्फुट etc. कुतः भवः कुतस्त्यः Vide Pāṇini:—अव्ययात्त्यप्. स्तनयितु means a cloud.

Page 102. ननु श्रूयते. ननु confirms what Sītā says. अपरिहीणः धर्मः यस्य सः अपरिहीणधर्मा धर्म at the end of a Bahuvrīhi compound becomes धर्मन् if it is preceded by a single component part of the compound. Vide Pāṇini:—धर्मादिनिच्केवलात्. परिहीण=परि हा (ओ हाक् त्यागे) + त. The नत्व in the suffix त is due to Pāṇini:—ओदितश्च, and णत्व to Pāṇini:—कृत्यचः. राजा. Emphasis is laid on this word. Rāma is looked upon more as a king than as a husband. नेपथ्ये. Rāma continues to speak from behind the scenes.

तानि गोदावरीपरिसरस्य गिरेः तटानि एतानि. Here are seen those slopes of the mountain by the side of the Godāvarī. What slopes? यत्र द्रुमा अपि मृगा अपि मे बन्धवः. (आसन्) where the very trees and deer were my kinsfolk. यानि प्रियासहचरः चिरं अध्यवात्सं wherein I lived long in the company of my beloved. अध्यवात्सं Aorist 1st person singular of वस् with अधि. यानि अध्यवात्सं is equivalent to येषु अवात्सं. The noun denoting a place or abode takes the Accusative instead of the Locative case when governed by the root वस् prefixed with उप, अनु, अधि or आ. Vide Pāṇini:—

उपान्वध्याद्वसः. The reason why the slopes afforded shelter to them for a long time is furnished by the adjective बहुकन्दरनिर्झराणि बहवः कन्दराः निर्झराश्च येषु तानि. Because they abound in caves and rivulets.

Page 103. हा denotes sorrow at the emaciated condition of Rāma. कथं expresses a surmise. अयमार्यपुत्र एव Espying from at a distance, Sītā recognizes Rāma with difficulty. How is the आकार or person of Rāma? प्रभाते चन्द्रः, तस्य मण्डलं, तद्वत् आपाण्डरः परिक्षामः दुर्बलश्च तेन प्रभातचन्द्रमण्डलापाण्डरपरिक्षामदुर्बलेन. His person is pale, emaciated and weak like the disc of the morning moon. सौम्यः गम्भीरश्च अनुभावः, स एव तन्मात्रं, तेन प्रत्यभिज्ञातुं योग्यः सौम्यगम्भीरानुभावमात्रप्रत्यभिज्ञेयः. Rāma can be recognized only through his gentle and dignified manners.

अन्तर्लीनस्य etc. मोहः मामावृणोति. Loss of senses enshrouds me. How is मोह ? धूमस्य प्राक् उत्पीड इव. Like the first effusion of smoke. Smoke of what? शोकाग्नेः of the fire of grief. How is that fire? अन्तर्लीनस्य Fuming within and अद्य उद्दामं ज्वलिष्यतः about to blaze intensely now.

गुरुजनेन refers to Bhāgīrathī.

Page 104. After विदेहराजपुत्रि the stage-direction इति नूच्छति is a misprint and ought to be deleted. नीले च ते उत्पले च नीलोत्पले, नेत्रे नीलोत्पले इव नेत्रनीलोत्पले, आ (ईषत्) मीलती नेत्रनीलोत्पले यस्य सः आमीलनेत्रनीलोत्पलः. The closing of the eyes is due to his swooning. निर्गतः उच्छ्वासः यस्मिन् कर्मणि तद्यथा भवति तथा निःसहं निरुच्छ्वासनिःसहं adverbial adjunct to विपर्यस्तः fallen on the earth breathless and weak.

त्वमेव. एव suggests that you are a more competent person to infuse life into Rāma's heart. हि because. ते पाणिः, प्रियः स्पर्शः यस्य प्रियस्पर्शः. The touch of your hand is dear to Rāma.

यद्भवतु तद्भवतु Come what may. Whatever the people or even my lord may think or say. यथा भगवत्याज्ञापयति. The words of Tamasā are a sufficient authority to me.

Page 105. किमेतत् What is this which gives me unexpected delight ?

मे हृदि हरिचन्दनपलवानां आश्च्योतनं नु. Is it a flow of juice of sandal-sprouts into my heart ? इन्दोः कराः इन्दुकराः, इन्दुकरा एव कन्दलानि इन्दुकरकन्दलानि, निष्पीडितानि इन्दुकरकन्दलानि, तेभ्यो जातः निष्पीडितेन्दुकरकन्दलजः. The moonbeams are figuratively identified with twigs so as to admit of their being squeezed to bring about the necessary flow of juice into the heart of Rāma. A third alternative is suggested. Is it संजीवनौषधिरसः the juice of the Sañjīvinī herb. How is that juice ? जीवितं च मनश्च जीवितमनसी, आतप्तयोः जीवितमनसोः परितर्पणः. Rejuvenating the tortured soul and mind. This verse gives expression to a doubt in three alternatives without coming to a decision at the end. Hence the figure of speech is ससंदेहालंकार of the Śuddha type.

Page 106. अपि च. This is introductory to the next verse which sets out Rāma's conclusion about the cause of the delight. He determines that it is the touch of Sītā's hands. यः संतापेन जातां संतापजां मूर्च्छां सपदि प्रतिनुद्य. It at once drives away the swooning due to torment. आनन्दनेन पुनः जडतामातनोति but again brings about loss of senses through overflowing delight. Before the touch Rāma fainted through torment, but now through joy.

Page 107. द्रष्टुम् अशक्या अदृश्या. आ indicates remembrance. अस्येतत् It is so, i.e. I am invisible through the grace of Bhāgīrathī. अस्य वृत्तान्तस्य To the incident of his abandoning me. एतत् This

lamentation असदृशं is not suited. Rāma's present bewailment is not consistent with his abandonment of me. अथवा negatives the idea that Rāma is harsh. दृढमयिका Adamantine that I am. अन्यत् जन्म जन्मान्तरं तस्मिन् जन्मान्तरे. अपि. Rāma's sight is impossible to get even in another birth and must be much more so in this birth. When such a dear thing is got, I stand unmoved, because I am adamant. तुलायाः अग्रं तुलाग्रं, तेन लब्धं तुलाग्रलब्धं, असंभावितं तुलाग्रलब्धं दर्शनं यस्य सः असंभावित-तुलाग्रलब्धदर्शनः. Rāma's sight was never thought of as possible. But now it has been got, but not permanently got. It is got accidentally, and its duration stands on the delicate middle point of a balance. The slightest movement will quash it. Hence his दर्शन is both असंभावित and तुलाग्रलब्ध.

Page 108. एवं वत्सलस्य who is so kind. एवंवादिनः who speaks thus. Both adjectival to आर्यपुत्रस्य. निर्गतः अनुक्रोशः यस्याः सा निरनुक्रोशा merciless. अहमप्येतस्य हृदयं जानामि ममाप्येषः. By way of parallel the following may be noted. हृदयं त्वेव जानाति प्रीतियोगं परस्परम्. सर्वतोऽवलोक्य Rāma looks all round to see if Sītā is near at hand. सनिर्वेदं with melancholy because he did not see Sītā. कीदृश्य इव मे हृदयावस्थाः. What feelings pass through my mind ? जानामि I know the kinds of feelings passing in your mind.

तटस्थं etc. तव हृदयं तटस्थं Your heart is indifferent or resigned. Why ? नैराश्यात् निराशया भावः नैराश्यं तस्मात्. Owing to a total extinction of hopes of a reunion with Rāma. Then does it remain absolutely immune from passions ? No. It is क्लृप्तं. It is agitated. Why ? विप्रियवशात् Because you have been treated improperly or harshly. Then does your heart remain always foul, smarting as it does under an undeservedly harsh treatment ? No. अस्मिन् दीर्घे वियोगे झटिति घटनात्स्तम्भितमिव. It is paralysed, because

a sudden union of you both has unexpectedly come to pass. Then is your heart merely stupefied ? No. It is प्रसन्नं. It is genial. Why ? सौजन्यात् owing to benevolence. Whatever Rāma may do, your attitude is always one of friendship towards him. If the heart is genial, is it to be presumed that it enjoys a happy state ? No. गाढ करुणः यस्य तत् गाढकरुणं. It is deeply pathetic. Why ? दयितस्य करुणैः दयितकरुणैः In sympathy with the grief of your lord. It does not stop there. द्रवीभूतं It has become melting. Why ? प्रेम्णा. प्रियस्य भावः प्रेमा=प्रिय+इमनिच्. प्रिय takes इमनिच् by the rule पृथ्वादिभ्य इमनिज्वा. Before इमन्, प्रिय becomes प्र. Vide Pāṇini :—प्रियस्थिरस्फिरोरुवहुलगुरुवृद्धतृप्रदीर्घवृन्दारकाणां प्रस्थस्फवर्वाहिगर्वर्षित्रब्दाघिवृन्दाः. अस्मिन् क्षण इव. इव means एव. At one and the same time your heart is the scene of such an extraordinary variety of feelings which come into play in such quick succession that their sequence is ignored.

Page 109. हे नन्दिनि देवि ते स्पर्शः अद्यापि मामानन्दयति Your touch delights me even now. How is the touch ? मूर्तः प्रसाद इव. Like an embodiment of grace. How is it further ? स्नेहेन आर्द्रः शीतलश्च स्नेहार्द्रशीतलः. Saturated with love and cooling. त्वं पुनः. पुनः shows the contrast. Whereas your touch is felt you are not to be seen.

कासि Where are you ? एते खलु आर्यपुत्रस्य उल्लापाः. उल्लाप means a loud lamentation to console a wronged person. Vide Yādava :—काक्का वर्णनमुल्लापः. अगाधं दर्शितः स्नेहः सहायः येषां ते अगाधदर्शितस्नेहसहायाः accompanied by love exhibited in its full depth. आनन्दं निष्यन्दन्त इति आनन्दनिष्यन्दिनः They give rise to a flow of joy. सीतया प्रचुराः सीतामयाः. निष्कारणं परित्यागः, स एव शल्यं, तद्वान् कृतः निष्कारणपरित्यागशल्यितः. शल्यवान् कृतः शल्यितः=शल्यवत् + णिच् (तत्करोतीत्यर्थे) + त. Vide Vārtika :—प्रातिपदिकाद्धात्वर्थे बहुलमिष्टवच्च. The मतुप् drops by Pāṇini :—विन्मतोर्लुक्.

Page 110. संकल्पस्य अभ्यासः, तस्य पाटवं, तत् उपादानं यस्य सः **संकल्पाभ्यासपाटवोपादानः**. The root-cause of Rāma's illusion is the training of his mind to think of Sītā frequently. In other words, by thinking too often of Sītā in his imagination, the mind visualises Sītā everywhere. क इदानीमभियोक्ष्यते. Who will now take the offensive to rescue my babe-elephant ?

Page 111. जटायुशिखरस्य दक्षिणेन adjectival to सीता-तीर्थेन. दक्षिणेन is not an अव्यय ending in एनप्. Hence एनपा द्वितीया does not apply, and hence the possessive case in जटायुशिखरस्य. हृदयस्य मर्माणि विध्यन्तीति **हृदयमर्माविधः** which strike at the vitals of the heart. मर्मावित् = मर्म + व्यध् + क्तिप्. The lengthening of the final अ in the पूर्वपद is due to Pāṇini:—नहि वृत्तिवृषिव्यधिरुचिसहितनिषु कौ. विजेतुं शीलमस्येति विजयी तेन **विजयिना**. The elephant of Sītā has triumphed over his opponent.

Page 112. **येनोद्गच्छत्** etc. देवि तव सः अयं पुत्रः भाजनं जातः. How is your son ? मदं मुञ्चन्तीति मदमुचः तेषां **मदमुचां** वारणानां विजेता. He is the conqueror of huge elephants in rut. Further how was he ? येन ते कर्णमूलात् लवलीपल्लवः व्याकृष्टः by whom the Lavalī sprout was dragged off your ears. This suggests that Sītā had no ornaments about her in her forest-life except the sprouts and flowers of plants and trees. Hence the vocative सुतनु is appropriate. Her body itself was charming and did not need the charm of ornaments. This also suggests the extraordinary confidence of Sītā and her babe-elephant towards each other. बिसस्य किसलयं तद्वत् स्निग्धः दन्तः अङ्कुर इव, उद्गच्छन् बिसकिसलयस्निग्धः दन्ताङ्कुरः यस्य तेन **उद्गच्छद्विसकिसलयस्निग्धदन्ताङ्कुरेण**. His tusk was just sprouting forth and charming like a lotus-sprout. सोऽयं पुत्रः That son of yours. तस्य भाजनं जातः has become the repository of that feature. Of which feature ? तरुणे वयसि यत् कल्याणं तस्य. That trait which is considered to be auspicious in his youth. A triumph over

lordly elephants by an elephant just entering upon his youth is a unique auspicious feature.

अवियुक्त इदानीं etc. May he always enjoy the company of his consort and not remain like me separated. कान्तानुवृत्तिचातुर्यमपि अर्धं शिक्षितं वत्सेन. The elephant is half expert in pleasing his consort. The cleverness is fully brought out in the next śloka.

Page 113. लीलोत्खात etc. The first half of the verse deals with the exchanges of water by the elephant and his consort. गण्डूषसंक्रान्तयः संपादिताः Exchanges of mouthfuls were brought about. Of what ? पुष्प्यन्ति पुष्कराणि, तैः वासितं तस्य पुष्प्यत्पुष्करवासितस्य पयसः of water perfumed by full-blown lotuses. Or, पुष्प्यन् यः पुष्करः, तस्मिन् वासितस्य पयसः Of water made to rest within his expanded trunk. पुष्कर means both a lotus and an elephant's trunk. Vide Amara :—पुष्करं करिहस्ताग्रे वाद्यभाण्डमुखे जले । व्योम्नि खड्गफले पद्मे तीर्थौषधिविशेषयोः ॥. When water is drawn, the trunk gets expanded. पुष्प्यत् means full-blown as applied to lotus, and expanded as applied to trunk. वासित Causal of वस् to smell sweet or of वस् to dwell. वासितस्य Perfumed as applied to lotus and made to rest as applied to trunk. When were the mouthfuls of perfumed water offered ? लीलया उत्खातानि मृणालानां काण्डानि, तेषां कबलाः, तेषां छेदाः तेषु लीलोत्खातमृणालकाण्डकबलच्छेदेषु At the intervals between the morsels of lotus-stalks uprooted playfully i.e. at the intervals between one morsel and another. छेद means अवसान or end, i.e. at the end of morsels. Another act of kind treatment is referred to next. सेकः, शीकराः अस्य सन्तीति शीकरी तेन शीकारिणा करेण विहितः The elephant sprinkles water at his consort with his trunk shattering drops of water on her limbs. कामं No doubt all this affectionate treatment is accorded by the elephant towards his consort. But one thing remains. When does

he do it? विरामे पुनः. Only at the end. He has been forgetful to do it earlier. What is it? स्नेहात्, अरालं न भवति अनरालं Straight or erect. अनरालं नालं यस्याः सा तथाभूता नलिनी, तस्याः पत्रमेव आतपत्रं अनरालनालनलिनीपत्रातपत्रं धृतं. He holds as an umbrella over his consort the broad lotus-leaf with its straight stalk as a handle. This verse occurs in Mālatīmādhava subject to one slight modification, viz., in the place of यत्र at the beginning of the fourth foot the word न is used there. Mālatīmādhava IX-34.

Page 114. भवितव्यानां भावः भवितव्यता. किं वा मया प्रसूतया? What is the use of my having delivered? तादृशमपि possessed of such charm. मुखपुण्डरीकयुगलं, ईषत् कलिता. विरलाः धवलाश्च दशनाः, तैः उज्ज्वलं ईषत्कलितविरल-धवलदशनोज्ज्वलं. In their faces a few teeth were just then growing and the face was shining through them. लावण्येन सह वर्तत इति सलावण्यं Possessed of beauty. अनुबद्धः मुग्धः तरलश्च यः शिखण्डः, तेन रञ्जितं विहसितं यस्मिंस्तत् अनुबद्धमुग्धतरलशिखण्डरञ्जितविहसितं. शिखण्डक is the same as काकपक्ष a fanciful forelock of hair worn by children. It is अनुबद्ध. It always tends to touch the forehead though sought to be dragged away from it. It is मुग्ध charming and तरल loosely hanging, not being of a sufficient quantity to be brought under control by combing. The hue of the forelock of hair spreads over and mingles with the white hue of the children's laughter.

Page 115. उच्छ्वसितौ प्रसूतौ स्तनौ यस्याः सा उच्छ्वसितप्रसूतस्तनी. The word स्तन at the end of a Bahuvrihi compound takes the suffix डीप् optionally to denote the feminine gender. Vide Pāṇini:—स्वाङ्गाच्चोपसर्जनादसंयोगोपधात्. प्रशस्तः संसारः अस्या अस्तीति संसारिणी. प्रसवः offspring. खलु used in the meaning of 'only.' प्रकर्षस्य पर्यन्तः प्रकर्षपर्यन्तः. Children represent the highest flight of matrimonial love. एतत् used by way of

सामान्ये नपुंसकम् refers to प्रसवः. माता च पिता च पितरौ. The Dvandva compound between मातृ and पितृ becomes एकशेष in which मातृ drops optionally. Vide Pāṇini:—पिता मात्रा. An alternative form is मातापितरौ. Vide Amara:—मातापितरौ पितरौ मातरपितरौ प्रसूजनयितारौ. तयोः पित्रोः, अन्योन्यं संश्लेषकं अन्योन्यसंश्लेषकं Children are the mutual bond of union between their parents. This idea is substantiated by a general statement in the verse following.

अन्तःकरण etc. जाया च पतिश्च दंपती. In the Dvandva compound जाया takes the form दं or जं optionally before पति. Vide Siddhānta Kaumudī under राजदन्तादिषु परं—जायाशब्दस्य जंभावो दंभावश्च वा निपात्यते. Vide Amara:—दंपती जंपती जायापती भार्यापती च तौ. तयोः दम्पत्योः अन्तःकरणमेव तत्त्वं तस्य अन्तःकरणतत्त्वस्य refers to the अन्तःकरण of the husband as well as that of the wife. एकः common i. e., the bond of union is mutual. Or एकः means 'only.' A child is the only real bond of union between a husband and a wife. अयं That which is seen outside their bodies and taking a concrete external shape. आनन्दमयो ग्रन्थिः आनन्दग्रन्थिः. A delightful knot. How does that knot come into being? स्नेहसंश्रयात् By the ascendancy of love. अपत्यमिति गीयते. Such a knot is called a child. गीयते Passive of गे to sing.

Page 116. अतुलित etc. Having referred to the elephant fostered by Sītā, Vāsantī now directs the attention of Rāma to the peacock fondled by Sītā. स एव शिखण्डी नदति. शिखण्डः अस्यास्तीति शिखण्डी A peacock, since it is possessed of a beautiful crest. The peacock cries out. How is the peacock? स एव That very same peacock which was nourished by Sītā. स्वयं 'of his own accord' is to be taken along with ताण्डव or dance. The peacock now dances of his own accord, not made to dance by Sītā as

before. अतुलितः पदताण्डवमेव उत्सवः, तस्य अन्ते अतुलितपद-
ताण्डवोत्सवान्ते. At the end of its matchless dance.
The dance is matchless, because Sītā taught the
same. The dance is an उत्सव, because it delights
the spectators. उत्थितः flown up from the Earth.
कदम्बे नदति cries out on the Kadamba tree. अचिरेण
उद्गतः लोलः मुग्धश्च बर्हः यस्य सः अचिरोद्गतलोलमुग्धबर्हः. His
feathers are just spread out, waving and charming.
How is the peacock ? वध्वाः सखा वधूसखः accompanied
by his consort. सखि becomes सख at the end of a
Tatpuruṣa compound. Vide Pāṇini :—राजाहःसखिभ्यष्टच्.
What does he look like ? मणिमुकुट इव Like a crown
set with gems placed on the Kadamba tree.

भ्रमिषु etc. In this śloka Rāma describes his
reminiscences of this peacock. त्वां स्मरामि I remem-
ber you. वत्सलेन मनसा with an affectionate heart.
What is the reason for the affection ? मुग्धया नर्त्यमानं
because you were taught to dance by that charming
sweetheart of mine. How did she teach you ? करः
किसलयमिव करकिसलयं, तस्य तालैः करकिसलयतालैः by the
strokes of her hand which marked the time of
music. How was she ? भ्रमिषु At every turn of
movements in the course of your dance. कृता पुटान्तः
मण्डलाकारेण आवृत्तिः यस्य तत् कृतपुटान्तर्मण्डलावृत्ति चक्षुः. Of
course चक्षुः is used to denote both the eyes, and the
singular number is to be ignored. Your eyes rolled
within the orbits. मण्डयन्त्या She adorned her eyes.
With what ? प्रचलिते चतुरे भ्रुवौ, तयोः ताण्डवानि तैः प्रचलितचतुर-
भ्रूताण्डवैः by the flickerings of her moving eyebrows.
Like whom do I remember you ? सुतमिव Like a son.

Page 117. तिर्यञ्चोऽपि Even animals of the lower
order respect old acquaintances whereas I, a man,
have cast aside my most intimate acquaintance with
Sītā. The question how animals show their regard
for old acquaintances is answered by a reference to

the peacock which clings to the Kadamba tree grown by Sītā.

कतिपयानां कुसुमानां उद्गमः यस्य सः कतिपयकुसुमोद्गमः.
एषः गिरिमयूरः देव्याः स्मरति. स्मृ to remember longingly.
The objects of remembrance take the Genitive instead of the Accusative case when governed by स्मृ and its synonyms. Vide Pāṇini :—अधीगर्थदयेशां कर्मणि. Such usages of स्मृ are common in literature. Vide Meghasandēśa :—कच्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति. How is it known that the peacock remembers Sītā ? यतः अत्र स्वजने इव प्रमोदमेति. Since he takes delight in this Kadamba tree. This tree is like a kinsman for the peacock as both were fed by Sītā.

Page 118. एतत्तदेव etc. After the elephant and the peacock, now comes the turn of the deer fed by Sītā. The reason why Vāsantī asks Rāma to take his seat in this part of the forest is explained in this śloka. कान्तायाः सखा तस्य कान्तासखस्य ते तत् शयनीयशिलातलमेतत् This is that slab on which you reposed along with your sweetheart. Where is it situate ? कदलीनां वनं, तस्य मध्यं, तन्मिन् वर्तत इति कदलीवनमध्य-वर्ति. Situate in the midst of a plantain-grove. हरिणकैः न विमुच्यते स्म. The slab is never abandoned by the deer. Even now the deer surround the slab. ततः For that reason. What is that reason which makes the deer stick to this slab ? अत्र स्थिता सीता एभ्यः तृणमदात्. For the reason that, sitting here, Sītā tendered grass to these deer. अदात् Aorist 3rd person singular of दा. Vide Pāṇini :—गातिस्थाघुपाभूभ्यः सिचः परस्मैपदेषु. हरिणकैः शिलातलं न विमुच्यते can be rendered in the Active voice as हरिणकाः शिलातलं न विमुञ्चन्ति.

इदमशक्यं द्रष्टुं The sight of familiar objects has the reverse effect of what Vāsantī intends on Rāma.

Page 119. निर्गतः विशेषः येभ्यस्ते निर्विशेषाः, पुत्रात् निर्विशेषाः पुत्रनिर्विशेषाः. मृगाश्च पक्षिणश्च पादपाश्च मृगपक्षिपादपाः. पक्षौ

अस्य स्त इति पक्षी a bird, because it is possessed of wings.
पादैः पिबतीति पादपः a tree, because it drinks water by the
root. जीवलोकस्य परिवर्तः The change of order in the world.

नवकुवलय etc. यः ते नयनोत्सवं ददौ who gave delight
to your eyes. By what means ? **नवकुवलयवत् स्निग्धैः**
नवकुवलयस्निग्धैः. By means of limbs charming like
fresh blue lotus. This refers to the first sight
of Rāma by Sītā at her wedlock. Further how is
Rāma ? सततं स्वेच्छया द्रष्टुं योग्यः **स्वेच्छादृश्यः** अपि Though
always within the reach of your eyes freely. यः
नवो नव एव who ever appeared more and more fresh.
This refers to the period subsequent to their
marriage. Beauty consists in ever appearing new
despite familiarity. Vide :—क्षणे क्षणे यन्नवतामुपैति तदेव रूपं
रमणीयतायाः. The second half of the verse refers to
the present state of Rāma. विकलानि करणानि यस्य सः
विकलकरणः. His senses are dulled. पाण्डुश्चासौ श्यामश्च
पाण्डुश्यामः an instance of विशेषणोभयपदकर्मधारय or a कर्मधा-
रय whose component parts are both adjectives.
Pale and dirty-looking due to grief. शुचा परिदुर्बलः.
Thoroughly weak owing to grief. As a result of
these changes he is identified with difficulty. कथमपि
स इत्युन्नेतव्यः. **उन्नेतव्यः** from नी with उद् to infer. तथापि
दृशोः प्रियः and yet pleasing to the eyes of others.

Page 120. मया विना. **विना** Indeclinable meaning
'without' governs a noun in the Accusative, Instru-
mental or Ablative case. Vide Pāṇini :—पृथग्विना-
नानाभिस्तृतीयान्यतरस्याम्.

विलुलित etc. In this verse Tamasā describes
the eager look of Sītā at Rāma. ते दृष्टिः हृदयेशं स्नपयति
Your sight bathes the lord of your heart. How
can it bathe him ? Because it is दुग्धकुल्या इव like a
channel of milk. दुग्ध means milk, कुल्या a small
artificial channel. Vide Amara :—कुल्याल्पा कृत्रिमा
सरित्. What are the common characteristics of the

channel and her eyesight ? पूरैः अति विलुलितं बाष्पमवसृजन्ती
 They give rise to an effusion of बाष्प in plentiful
 streams. बाष्प as applied to दृष्टि is आनन्दशोकप्रभवं
 आनन्दश्च शोकश्च, ताभ्यां प्रभवः यस्य तं. Tears are due to joy
 and sorrow, joy on seeing her lord and sorrow at
 his miserable plight. As applied to the channel
 बाष्प means vapour. From the water in the channel
 vapour rises in plenty. Further how are the eyes ?
 उत्ताना च सा दीर्घा च उत्तानदीर्घा lofty and long. The
 eyesight ascends by gradual degrees and covers a
 long range like a channel through तृष्णा or an eager
 longing. The channel naturally increases by
 degrees and flows over a long area. Further Sītā's
 दृष्टि is स्नेहनिष्यन्दिनी flowing with affection. The channel
 is merely निष्यन्दिनी flowing with milk. Further
 धवला च सा मधुरा च सा मुग्धा च धवलमधुरमुग्धा. Both the
 sight of Sītā and the milky channel are white,
 sweet and charming.

Page 121. On noticing the intense grief of
 Rāma at the sight of 'the familiar objects pointed
 out by her, Vāsantī bids the trees, breeze and
 birds of the forest console Rāma in keeping with
 her status as its presiding deity. तरवः अर्घ्यं ददतु. Let
 the trees offer Arghya. How are the trees ? मधु
 रच्योतन्तीति मधुरच्युतः flowing with honey. With what
 materials are they to offer Arghya ? पुष्पैः फलैश्च by
 means of flowers and fruits. Next is the direction
 given to the sylvan breeze. वनस्य अनिलाः वनानिलाः
 The forest breeze. स्फुटितानि कमलानि, तेषाम् आमोदेन बहलाः
 स्फुटितकमलामोदप्रायाः सन्तः abounding in the fragrance
 of blooming lotuses. प्रवान्तु Imperative 3rd person
 plural of वा with प्र to blow. Let the gusts blow.
 The third foot of the verse gives directions to the
 birds. रज्यन् कण्ठः येषां ते रज्यत्कण्ठाः शकुन्तयः birds with
 their throats tempered by green leaves and sprouts

devoured, which in consequence make their voice sweet. शकुन्ती means a bird. Vide Amara :— शकुन्तिपक्षिशकुनिशकुन्तशकुनद्विजाः. कलं Sweetly and indistinctly. अविरलं profusely कणन्तु Imperative of कण् to make noise. Let the birds sing. What is the reason for all this preparation ? अयं देवो रामः इदं वनं पुनः स्वयमागतः. King Rāma has again come to this forest. He is King Rāma, not friend Rama. Rāma who has abandoned Sītā for pleasing his subjects can only be King Rāma. When a king visits our home, we must accord him a grand reception. स्वयमागतः He has come in person, not sent any ambassador or representative. इदं वनं He has come to this forest, this forest of ours. पुनः आगतः has come again, after the lapse of so many long years since his previous stay here.

नन्विह स्थायतां. ननु is used for attracting the attention of Vāsantī. इह in this place and not in the familiar slab of Sītā pointed out by Vāsantī, because the said slab is likely to rouse deeper and more painful memories about Sītā. स्थायताम्, आवाभ्यां understood. आवामिह तिष्ठाव will be the rendering in the Active voice. महाराज This again suggests the abandonment of Sītā by Rāma. अपि कुशलं. अपि at the beginning of a sentence is a particle of interrogation. Rāma is absent-minded, being engrossed in the natural phenomena of the forest which recall to his mind his associations with Sītā. Hence he fails to hear the query of Vāsantī about the welfare of Prince Lakṣmaṇa.

करकमल etc. करः कमलमिव करकमलं, तेन वितीर्णानि तैः करकमलवितीर्णैः. अम्बु च नीवारश्च शष्पं च तैः अम्बुनीवार-शष्पैः with water, grain and grass offered by her own lotus-like hand. तरवश्च शकुनयश्च कुरङ्गाश्च तान् तरुशकु-निकुरङ्गान्. Trees, birds and deer. यान् मैथिली अपुष्यत्

Those which the daughter of the king of Mithilā nourished. Water, grain and grass are respectively food for trees, birds and deer. **तेषु दृष्टेषु** Locative absolute. 'When they are seen.' मम हृदयस्य कोऽपि विकारः भवति. A peculiar change comes over my mind. How is the विकार ? प्रस्रवस्य उद्भेदः तस्य योग्यः **प्रस्रवोद्भेदयोग्यः** द्रव इव. Just as the melting of the heart, flowing so as to merit an overflow i.e. just as the melting and overflowing of the heart.

Page 122. Vāsantī then repeats the question to Rāma. Rāma observes the coldness of Vāsantī's address to himself in using the word महाराज. निर्गतः प्रणयः यस्मात् **निष्प्रणयं**. आमन्त्रणस्य पदं **आमन्त्रणपदं**. The word used in address is one proceeding without affection. The next point observed by Rāma is that Vāsantī is aware of the abandonment of Sītā inasmuch as her query of welfare is confined to Lakṣmaṇa. सौमित्रिरेव सौमित्रिमात्रं, तदेव सौमित्रिमात्रकं तस्मिन् **सौमित्रिमात्रके**. बाष्पेण स्खलितानि अक्षराणि यस्य **बाष्पस्खलिताक्षरः** कुशलस्य प्रश्नः **कुशलप्रश्नः** enquiry of welfare whose letters are stifled by tears. तथा मन्ये. So I infer. विदितः सीतावृत्तान्तः यया सा **विदितसीतावृत्तान्ता** इयम् इति That she knows the news about Sītā. किमिति For what reason ? दारुणः खल्वसि You are so cruel. The act of cruelty intended is the abandonment of Sītā. Vāsantī proceeds to expose the cruelty of Rāma's act in the verse following.

त्वं जीवितं etc. The first half of the verse refers to the various words addressed by Rāma to Sītā. You are my life. Sītā is identified with Rāma's own life, because Sītā contributes to the well-being or preservation of Rāma's body. Then she is described as Rāma's own heart, because Rāma keeps no secret from her, and Sītā is as reliable as his own heart. Then she is described as moonlight

to his eyes, obviously through the delight she yields. Then she is described as nectar to his body, because the touch of her body has the same effect as nectar on Rāma. इत्यादिभिः प्रियशतैः By these and other hundreds of sweet words. मुग्धामनुबध्य having taken possession of the heart of that innocent girl. तामेव even her, her alone. The predicate अत्याक्षीः 'You have abandoned' is omitted to be mentioned. Vāsantī thinks that by completing the sentence with its predicate, the sin of mentioning it will stick to her beyond redemption. Nay, by leading the sentence on to such a pass as to describe the atrocious act of abandonment, she thinks the sin is already committed and desires to shake off that sin from herself. शान्तं The suffix त is used in the desiderative significance. Vide Pāṇini :—आशंसायां भूतवच्च. प्रपं understood. Let the sin so far committed be wiped out. शान्तं is equivalent to शाम्यतु. It may be asked—Is it not her duty to finish the sentence and convey her idea in full, having once begun it, irrespective of the sin attaching to it? The answer is अथवा No. For किमिह उत्तरेण What is the use of filling up the blank left out in the sentence? No useful purpose will be served by asking the question—Why did you abandon her? For now at any rate Sītā is irretrievably lost to the world. मुह्यति. The oppression of feeling due to the thought of Sītā's calamity causes Vāsantī to faint.

Page 123. Tamasā appreciates the spirit of Vāsantī that has caused the quietus and swoon on the part of Vāsantī. स्थाने is an Indeclinable meaning 'proper.' Vide Amara :—युक्ते द्वे सांप्रतं स्थाने. चाव्ययनिवृत्तिः मोहश्च स्थाने. The stoppage of the sentence and the swoon are proper. तत्किमिदमकार्यं अनुष्ठितं देवेन. Vāsantī feels it too delicate to express Sītā-parityāga

by words, and hence she refers to it in general as अकार्यं. विरम विरम. Stop, stop. For, this enquiry will only increase the grief of Rāma. The Ātmanepada root रम् takes the Parasmaipada terminations after वि, आ or परि. Vide Pāṇini:—व्याङ्परिभ्यो रमः. लोको न मृष्यते इति Because the public do not tolerate it. तत् कस्य हेतोः For what reason? When the word हेतु is employed to denote the reason for the action conveyed by a predicate in a sentence, it takes the Genitive case. Vide Pāṇini:—षष्ठी हेतुप्रयोगे. Hence the Genitive case in कस्य and हेतोः e. g. अन्नस्य हेतोर्वसति. When the word denoting the reason is a pronoun, it will also optionally take the Instrumental case. Vide Pāṇini:—सर्वनामस्तृतीया च e. g. केन हेतुना वसति, कस्य हेतोर्वसति. स एव जानाति किमपि The world alone knows something peculiar about it. The phrase किमपि after जानाति is a term of contempt. For a similar ironical use of किमपि, refer to the following śloka of Mālatīmādhava—ये नाम केचिदिह नः प्रथयन्त्यवज्ञां जानन्ति ते किमपि तान् प्रति नैष यत्नः । उत्पत्स्यतेऽस्ति मम कोऽपि समानधर्मा कालो ह्ययं निरवधिर्विपुला च पृथ्वी ॥. Tamasā gives the answer in cognito:—चिरादुपलम्भः. The reason is the owning of Sītā or taking her back after such a long period of residence in the Rākṣasa's house. Without an answer from Rāma, Vāsantī clearly knows that the abandonment of Sītā was prompted by Rāma's desire to maintain his reputation and the reputation of his family which was at stake—an idea which is conveyed by the oft-quoted saying—अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः, and therefore she attacks the high value which Rāma sets on his reputation.

अयि कठोर O cruel one. यशः किल ते प्रियं Reputation is dear to you. Is it not? किमयशो ननु घोरमतः परं Is bad repute more terrible than this plight of

yours due to separation ? Then Vāsantī thinks ‘Why should I go into the cause of this incident and accuse Rāma ? Let me ask about Sītā’s further history.’ She accordingly asks—**किमभवद्विपिने हरिणीदृशः.** What happened to that deer-eyed lady in the forest ? **हरिण्याः दृशाविव दृशौ यस्याः सा हरिणीदृक् तस्याः हरिणीदृशः.** Vide Vārtika :—सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च under अनेकमन्य-पदार्थे in Siddhānta Kaumudī. Examples :—**कण्ठस्थः कालः यस्य सः कण्ठकालः, उष्ट्रमुखमिव मुखं यस्य सः उष्ट्रमुखः.** हे नाथ कथय O lord, tell me at least the further story of Sītā. If you don’t know it in fact, please tell at least what you surmise about it. **कथं बत मन्यसे.**

Page 124. प्रणय एवं व्यवहरति शोकश्च Love and grief speak out like this. The speech of a loving and grief-stricken person is attributed to the qualities of love and grief—an instance of Transferred Epithet. The idea is—so much is her love and so much is her sorrow that she speaks out like this.

त्रस्तैक etc. **तस्याः अङ्गलतिका क्रव्याद्भिः प्रलुप्ता नियतं.** It is certain that her body has been devoured by the beasts of prey. **नियतं** Indeclinable meaning निश्चितं certainly. **अङ्गं लतेव अङ्गलता, अनुकम्पिता अङ्गलता अङ्गलतिका.** Her pitiable body resembling a creeper. **क्रव्यम् अदन्तीति क्रव्यादः तैः क्रव्याद्भिः.** By beasts addicted to eating flesh. **प्रलुप्ता** destroyed. How is she ? **एकः हायनः यस्य सः एकहायनः, त्रस्तश्चासौ एकहायनश्च त्रस्तैकहायनः, तादृशः कुरङ्गः, तस्येव विलोला दृष्टिः यस्यास्तस्याः त्रस्तैकहायनकुरङ्गविलोलदृष्टेः.** Possessed of petulant eyes like a terrified and one-year-old deer. This phrase occurs in Mālatīmādhava Act IV verse 8. Further how is she ? **परिस्फुरितेन गर्भभरेण अलसायाः परिस्फुरितगर्भभरालसायाः.** Drowsy by the weight of foetus beginning to move. In other words she was quick with child. How was her body ? **ज्योत्स्नायाः विकारः ज्योत्स्नामयी इव.** As tender and charming as the moonshine. Vide Amara :—चन्द्रिका

कौमुदी ज्योत्स्ना. Further मृदु च मुग्धं च यत् मृणालं तस्मात् ईषदूना **मृदुमुग्धमृणालकल्पा**. Vide Pāṇini :—ईषदसमासौ कल्पब्देश्यदेशीयरः. Her body resembles tender and charming मृणालं. मृणाल means either a lotus-stalk or a lotus-shoot. A lotus-shoot is tender and charming. Likewise is her body. If मृणाल is taken to mean the lotus-stalk, मृदु must then refer to the tenderness of the fibrous tissues constituting the stalk. If the reference is to the tenderness of Sītā's body, the analogy of the lotus-shoot will be appropriate. If the reference is to the tall, lean, slender frame of Sītā, the analogy of the stalk will be appropriate.

Page 125. **ध्रिये** Present tense 1st person singular of धृङ् (अवस्थाने) of the 6th conjugation. Vide Pāṇini:—रिङ्शयग्लिङ्क्षु. प्रमुक्तः कण्ठः यस्मिन् कर्मणि तद्यथा भवति तथा **प्रमुक्तकण्ठं** giving a free vent or release to his throat. **रुदितः** means रोदितुं प्रवृत्तः. आदिकर्मणि क्तः. **सांप्रतं** Indeclinable meaning 'proper'. Vide Amara:—युक्ते द्वे सांप्रतं स्थाने. एतत् refers to Rāma's weeping aloud. दुःखम् एषां संजातमिति दुःखिताः. Vide Pāṇini:—तदस्य संजातं तारकादिभ्य इतच्. तैः दुःखितैः. दुःखस्य निर्धारणानि outlets of grief.

पूरस्य उत्पीडः तस्मिन् पूरोत्पीडे सति When there is an excess of floods. तटाकस्य परीवाहः, an overflow of the tank. प्रतिक्रिया is the remedy. **परीवाहः** = परि-वह् + घञ्. The final vowel of an उपसर्ग becomes optionally long when followed by a noun affixed with घञ् provided the word so formed does not denote a human being. Vide Pāṇini:—उपसर्गस्य घञ्यमनुष्ये बहुलम्. When the word denotes a human being, this change does not take place. Example:—निषादः. The commentator Nārāyaṇa construes the word तटाक to mean the bund of a river or the like—रोधःसेतुबन्धः. According to him the meaning will be as follows:—पूरोत्पीडे सति. When there are excessive floods. परीवाहः letting out

of water through sluices and the like. प्रतिक्रिया is the means of securing the bund. But it is not clear on what authority तटाक is construed to mean a bund. The second half of the verse applies the analogy to the context. शोकेन क्षोभः तस्मिन् शोकक्षोभे (सति) When there is turmoil due to grief. हृदयं प्रलापैरेव धार्यते. The heart is sustained only by means of weeping aloud. Since there is बिम्बप्रतिबिम्बभाव between the उपमान and उपमेय which are set out in order in the two halves of the verse, the figure of speech is दृष्टान्त.

विशेषतो रामभद्रस्य. हृदयं to be imported from the verse. यस्य (रामस्य) बहुतरैः प्रकारैः कष्टः बहुतरप्रकारकष्टः जीवलोकः whose worldly existence is beset with too many miseries. The difficulty of Rāma's worldly existence is set out in the next verse.

Page 126. इदं विश्वं पाल्यं etc. इदं विश्वं, विधेः अनुरूपं विधिवत् modifying अभियुक्तेन, मनसा, पालयितुं योग्यं पाल्यं. As a king it is the first duty of Rāma to protect the world with full concentration of mind, but the discharge of that duty does not relieve him of his painful thought of Sītā. प्रियाशोकः जीवं रलयति. The grief of his beloved withers away his life. As what? घर्मः कुसुममिव Just as the Sun's heat would wither away a flower. Then why should he not give free outlet of his grief in the presence of others? No, he cannot. For, he himself is responsible for the separation. स्वयं त्यागं कृत्वा having forsaken Sītā himself. विलपनविनोदोऽपि असुलभः Even the diversion of lamentation is not open to him. तत् in the sense of तथापि with all that. अद्यापि even now. उच्छ्वासो भवति Rāma continues to live. ननु surely. रुदितं लाभो हि That he is spared to weep is itself a great gain.

दलति हृदयं etc. हृदयं, गाढः उद्वेगः यस्य तत् गाढोद्वेगं सत् दलति. Possessed of deep torment, the heart shatters,

किं तु द्विधा न भिद्यते but does not actually break into two pieces. विकलः कायः मोहं वहति, अपि तु चेतनां न मुञ्चति. अन्तर्दाहः तनूं ज्वलयति, अपि तु भस्मसात् न करोति. अभस्म भस्म संपद्यमानं यथा तथा भस्मसात्. Vide Pāṇini:—अभिविधौ संपदा च. विधिः, मर्माणि छेतुं शीलम् अस्येति मर्मच्छेदी (सन्) प्रहरति. तथापि जीवितं न कृन्तति from कृती (छेदने). The नुमागम is due to Pāṇini शे मुचादीनां. This verse occurs in Mālatīmādhava IX-12.

Page 127. न किल etc. देव्याः गृहे स्थानं भवतां नाभिमतं किल Ye townsmen and countrymen, you did not like my queen to live with me in my home. ततः therefore. तृणमिव वने शून्ये त्यक्ता She was left in the barren wilderness. न चाप्यनुशोचिता Not a word was whispered by me by way of lamentation. But चिरपरिचितास्ते ते भावाः Those multifarious objects familiar to me for a long time. मां परिद्रवयन्ति melt me as it were, though I try to be adamant. प्रसीदत At least now, pardon this weakness of mine. For, even for weeping I have to take your permission, being a king. इदं refers to the act of weeping. अस्माभिः रुद्यते Impersonal use of रुद्. We weep. This is equivalent to वयं रुदिमः of the Active voice. Why ? न विद्यते शरणं येषां तैः अशरणैः We cannot any longer control our grief. अद्य To-day. After the lapse of such long years of unbearable latent grief. The masterly appeal to the emotion of pathos in this verse brings out the excellence of the poet in his treatment of the pathetic.

आवेगः means increase of volume. अतिगम्भीरः Too deep. रणरणककारी मन्युः, तस्य संभारः तस्य रणरणकमन्यु-संभारस्य. रणरणक means excruciating torment.

Page 128. अतिक्रान्ते धैर्यमवलम्ब्यतां. Take up courage. What is the use of crying over spilt milk ?

देव्या शून्यस्य. It is the twelfth year since Sītā was lost to the world. नामापि प्रणष्टमिव. Even her

name has become extinct, and yet Rāma lives—
न च रामो न जीवति. Note the appropriateness of the
use of the double negative. When Sītā is lost at such
a remote past, Rāma cannot be expected to live, and
yet he lives. Can there be a greater feat of courage
on his part?

नैताः etc. Sītā has referred to her lord's words
as causing her swoon. Tamasā denies that they
are words and says that they are streams of honey
mixed with venom. How are the words ? अत्यन्तं
प्रियाः प्रियतमाः adjectival to वाचः. The other two
adjectives of वाचः are स्नेहेन आर्द्राः स्नेहार्द्राः and शोकेन
दारुणाः शोकदारुणाः. एताः Those that are now being
uttered or heard. न वाचः They are not mere words.
But what are they ? एतास्ता मधुनो धाराः. These are
streams of honey. What do they do ? इच्योतन्ति
They flow. Then how is the swoon caused ?
विषेण सह वर्तन्त इति सविषाः Because they are mixed
with poison. त्वयि towards you. Since the real
character of the words is suppressed, and the
fictitious character of streams of honey is attributed
to the same by a poetic conceit, the figure of speech
is अपहृति. Vide its definition :—प्रकृतं यन्निषिध्यान्यत्
साध्यते सा त्वपहृतिः.

अपि खलु मया Rāma had already referred to his
courage inasmuch as he continues to live notwith-
standing the lapse of 12 long years since the
separation of Sītā. Now again he substantiates
his courage by referring to his endurance of the
unbearable pangs of separation.

Page 129. मया, शोक एव शङ्कुः शोकशङ्कुः सोढो न किं
Was not the screw of grief borne by me ? सोढः
Past passive participle of सह् to endure. Where is
that screw of grief ? हृदि in the heart. In effect it

means the grief screwed to the heart. What does that screw of grief do ? मर्माणि कृन्तन्नपि Though it rends the vital points. Why does it rend ? तथैव तीव्रः It is so very severe. How severe ? तिर्यगेव तिरश्चीनं = तिर्यक् + ईन (ख) crosswise. Vide Pāṇini :—विभाषाञ्चैरादिक्-स्त्रियाम् A noun base ending in the root अच् optionally takes ख if the word does not convey a Dik or a female. Examples :—प्राक् प्राचीनं, प्रत्यक् प्रतीचीनं, अवाक् अवाचीनं, अर्वाक् अर्वाचीनं । अदिविस्त्रयां किं । प्राची दिक्, उदीची दिक् । दिग्ग्रहणं किं, प्राचीना ब्राह्मणी । स्त्रीग्रहणं किं, प्राचीनं ग्रामादाम्नाः । अलातानां चक्रं अलातचक्रं अन्तः प्रत्युप्तं यथा Like a group of fiery sparks placed crosswise in the heart. प्रत्युप्तं Past passive participle of डु वप् (बीजसंताने) with प्रति to implant. वप् being यजादि takes संप्रसारण before क्त. Vide Pāṇini :—वचिस्वपियजादीनां किति. Further how is शोकशङ्कुः ? सविषः दंशः यथा. Like a poisonous bite.

एवमतिनिरुत्सुकस्य मम. To me who am so very destitute of enthusiasm. स्तम्भितम् अन्तःकरणं यस्य तस्य स्तम्भितान्तःकरणस्य whose mind is stupefied by the grief of separation. संस्तुतवस्तुदर्शनात् By the sight of familiar objects. अन्योऽयमावेगः. A peculiar torment. The peculiarity of the torment is brought out in the śloka following.

हेलोल्लोल etc. हेलया उल्लोलं, क्षुभितः करुणः, तस्य उज्जृम्भणः; हेलोल्लोलं क्षुभितकरुणोज्जृम्भणं, तस्य स्तम्भनं तस्मै हेलोल्लोलक्षुभित-करुणोज्जृम्भणस्तम्भनार्थं for suppressing the outflow of the misery stirred up and increasing easily. यो यो यत्नः The reduplication of यः denotes the variety of efforts taken by Rāma to suppress his sorrow. कथमपि with difficulty. मया आधीयते whichever effort is made. आधीयते Passive present tense of धा with आ. दा and धा change into दी and धी before the Passive suffix य. Vide Pāṇini :—घुमास्थागापाजहातिसां हलि. Examples :—दीयते धीयते मीयते स्थीयते गीयते पीयते हीयते सीयते. अन्तः in the heart, to be taken along with आधीयते. तं तं (यत्नं) भित्त्वा

भित्त्वा कोऽपि चेतोविकारः बलात् प्रसरति A peculiar metamorphosis of the mind smashes every effort of mine and spreads over me forcibly. Like what? अप्रतिहतः रयः यस्य सः अप्रतिहतरयः. तोयस्य ओघः, सिकताभिः निर्मितं सैकतं इव Just as a flow of water with an unrestrained speed would break and outflow a bund of sands.

Page 130. दुःखेन वारयितुं शक्यः दुर्वारः, दुर्वारः आरम्भः यस्य तेन दुर्वारारम्भेण. दुःखस्य संयोगः तेन दुःखसंयोगेन by a contact with grief whose mischief it is impossible to prevent. प्रमुषितं निजं दुःखं यस्य तत् प्रमुषितनिजदुःखं. My heart has forgotten its own sorrow on witnessing my lord's sorrow.

Page 131. संदीपनोपाय etc. Whatever Vāsantī intends as an alleviator of Rāma's miseries has a very reverse effect viz., that of increasing his misery.

अस्मिन्नेव etc. तस्याः मार्गः, तस्मिन् दत्तम् ईक्षणं येन सः तन्मार्गदत्तेक्षणः. Remaining in this very bower, you were glancing at the track by which Sītā was to return from the river. But she delayed long in the sands of the Godāvarī, being attracted by the play of swans. कृतं कौतुकं यस्याः सा कृतकौतुका. When she was coming back she noticed you were disappointed by the delay. Hence by way of apology she raised and joined her palms over her head in token of her prostration. तया मुग्धः प्रणामाञ्जलिः बद्धः. प्रणामस्य अञ्जलिः प्रणामाञ्जलिः. The palms of her hands were joined by way of salutation. त्वां वीक्ष्य on seeing you. How were you? परि (परितः) दुःस्थं मनः यस्य सः परि-दुर्मनाः, अपरिदुर्मनाः परिदुर्मनाः भूतः तं परिदुर्मनायितं = परि-दुर्मनस् + क्यच् + क्त deeply grieved. Vide Pāṇini:—भृशादिभ्यो भुव्यच्चेर्लोपश्च हलः. How was she? आयान्त्या Feminine present participle of या with आ to come, adjectival to तया. She was coming back. How was the अञ्जलि? अरविन्दस्य कुड्मलं, तेन सदृशः अरविन्दकुड्मलनिभः resembling a

lotus-bud. कातरायाः भावः कातर्यं तस्मात् कातर्यात्. The palms were joined out of timidity.

Page 132. हृदयस्य मर्म, तस्य उद्घाटनैः हृदयमर्मोद्घाटनैः. चण्डि Angry lady. Because Sītā appears and disappears.

हा हा देवि etc. हृदयं स्फुटति The heart cracks. देहवन्धः ध्वंसते. The structure of the body crumbles down. जगत् शून्यं मन्ये. I see the world as a void. अविरता ज्वाला यस्मिन् कर्मणि तद्यथा भवति तथा अविरतज्वालं अन्तर्ज्वलामि. I burn within with uninterrupted flames. सीदन् Present participle of सद्. (अत एव) विधुरः अन्तरात्मा अन्धे तमसि मज्जतीव. विश्वं मोहः स्थगयति. कथं मन्दभाग्यः करोमि. How am I to counteract all these influences? Or, what shall I do? According to the first construction करोमि means प्रतिकुर्वे. According to the second, कथं means किं. स्थगयति enwraps. The root स्थग् 10th conjugation is not to be found in the धातुपाठ but is often used by poets. It has therefore to be justified on the principle बहुलमेतन्निर्दर्शनं which means that the list of roots ending in अ mentioned in चुरादि is illustrative and not exhaustive. Vide Mālatīmādhava :—बहिः सर्वाकार...पराभ्यूहस्थानान्यपि तनुतराणि स्थगयति and also Ratnāvalī :—पुरः पूर्वाभासां स्थगयति ततोऽन्या अपि दिशः. This verse occurs in Mālatīmādhava IX-20, subject to the modification मातर्मतिर्दलति in the place of हा हा देवि स्फुटति.

Page 133. संशयितेन जीवेन दारुणः संशयितजीवदारुणः. दशायाः परिणामः दशापरिणामः. प्रत्यापन्ना चेतना येन सः प्रत्यापन्न-चेतनः who has got back his consciousness.

Page 134. आलिम्पन् etc. सः स्पर्शः मोहं तनोति. सः That touch of Sita which had been enjoyed by me in days of yore. मोहं तनोति brings about unconsciousness. But this मोह due to touch is different from the previous मोह due to grief. The present मोह is अपरविध—

अपरा विधा यस्य, मोह of a different kind. This मोह is due to joy. आनन्दात् Before bringing about unconsciousness the touch first of all infuses life into Rāma. पुनरपि जीवयन्. अकस्मात् without reason, may be taken along either with जीवयन् or तनोति. How does the touch bring back life to Rāma? अमृतस्य विकाराः तैः अमृतमयैः प्रलेपैः शरीरधातून् आलिम्पन् Applying the ointment of nectar to the organs of the body. अन्तर्वा बहिरपि वा. Both internally and externally. वा here more appropriately denotes समुच्चय than विकल्प.

अनुन्मीलिते अक्षिणी यस्य सः अनुन्मीलिताक्षः without opening his eyes. अक्षि at the end of a Bahuvrihi and denoting a limb of the body changes to अक्ष. Vide Pāṇini :—बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच्.

Page 135. किमसि मां दहसि. Why do you burn me? असि Indeclinable meaning त्वं. वज्रलेपेन उपनद्धः वज्रलेपोपनद्धः Pasted by adamantine cement. संस्फुट्यमानः Tending to crack. निःसहं विपर्यस्तः Fastened inextricably. वेपनं शीलम् अस्य वेपनशीलः. वज्रलेपोपनद्धः संस्फुट्यमानश्च, ताविव निःसहविपर्यस्तः वेपनशीलश्च वज्रलेपोपनद्धसंस्फुट्यमाननिःसहविपर्यस्तवेपनशीलः. In effect the compound consists of two ideas—वज्रलेपोपनद्ध इव निःसहविपर्यस्तः and संस्फुट्यमान इव वेपनशीलः. The hand sticks to Rāma's body as if pasted with adamantine cement. It shakes as if tending to break off. कुतः प्रलापः Why do you say it is प्रलाप an untrue utterance? On the other hand it is too true.

यः पूर्वं परिणयविधौ कङ्कणधरः गृहीतः The hand which was seized in पाणिग्रहण formerly. Then the second foot refers to the period subsequent to the wedlock. स्वेच्छया कृतैः स्पर्शैः स्वेच्छास्पर्शैः यः चिरं पारचितः which was long familiar to me by means of the several acts of touch at my sweet will and pleasure. How were the स्पर्शs or the feelings due to its touch? अमृतशिशिरैः अमृतवत् शिशिरैः Their touch was cooling like ambrosia.

Page 136. स एव It is the same hand. There is no mistake about it. इदानीं जानासि You know it aright.

स एवायं तस्याः पाणिः मया लब्धः. That very hand of hers has been obtained by me. How is her hand ? तस्याः इतरः करः, तस्य औपम्यं, तेन सुभगः तदितरकरौपम्यसुभगः. Fascinating by means of its likeness to her other hand. The idea is that in point of fascination her other hand is the only object with which it can be compared. Further how is it ? ललितः लवलीकन्दलः, तेन सदृशः ललितलवलीकन्दलनिभः like the charming sprout of a Lavalī creeper. But the commentator Nārāyaṇa says that since her hand is compared to the lavalī sprout the idea in तदितरकरौपम्यसुभगः cannot be that her other hand is the only object with which this hand can be compared, and he explains this adjective to refer to the exact correspondence of both the hands. It is considered to be an auspicious feature according to the सामुद्रिक śāstra that limbs which are in pairs should be equal and well-proportioned to each other.

आनन्देन निमीलितं इन्द्रियं, तस्य साध्यसं तेन आनन्दनिमीलितेन्द्रियसाध्यसेन. Out of the unsteadiness of mind ravished by joy. परः (नियन्ता) अस्ति अस्य परवान्. Given away to or controlled by another i. e. without self-control. Vide Amara :—परतन्त्रः पराधीनः परवान् नाथवानपि.

Page 137. प्रमादः negligence in having let slip Sītā's hand.

करपल्लवः etc. सः करपल्लवः सहसैव परिभ्रष्टः That hand has suddenly slipped away. करः पल्लव इव करपल्लवः Whose hand ? तस्याः of Sītā. Wherefrom has it slipped ? मम करात् from my hand. How am I ? जडः आत्मा यस्य तस्य जडात्मनः. Idiot that I am. Her hand is प्रकम्पी प्रकर्षेण कम्पितुं शीलमस्य. Shaking through nervousness. Similarly परिकम्पिनः, shaking, qualifies मम करात्.

Her hand is स्विद्यन् perspiring. So also my hand. स्विद्यतः adjectival to करात्. कम्प and स्वेद are both an outward manifestation of love.

स्वेदेन सह वर्तन्त इति सस्वेदानि, रोमाञ्चः एषां संजातानि इति रोमाञ्चितानि, कम्पः एषां संजात इति कम्पितानि, सस्वेदानि रोमाञ्चितानि कम्पितानि च अङ्गानि यस्याः सा सस्वेदरोमाञ्चितकम्पिताङ्गी. Through the pleasure of her lover's touch her limbs perspire, bristle with hair and shake. Just like स्वेद and कम्प, रोमाञ्च or a bristling of the hair is also an external symptom of love. The feminine suffix ङीष् after a Bahuvrīhi ending in अङ्ग is laid down optionally by the Vārtika:—अङ्गात्रकण्ठेभ्य इति वक्तव्यम्. Sītā in that plight is compared to a Kadamba tree. मरुच्च नवाम्भश्च मरुन्नवाम्भसी. पूर्वं परिधूता पश्चात् सिक्ता परिधूतसिक्ता, a compound of the type of स्नातानुलिप्त laid down by Pāṇini:—पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन. मरुन्नवाम्भोभ्यां परिधूतसिक्ता मरुन्नवाम्भःपरिधूतसिक्ता. It means मरुता परिधूता and नवाम्भसा सिक्ता. स्फुटानि कोरकाणि यस्यां सा स्फुटकोरका. The sweat of Sītā corresponds to the drops of rain on the Kadamba tree. The bristling hair corresponds to the profuse budding of the tree, and her tremor to the shaking of the Kadamba tree in the breeze.

Page 138. लज्जा संजाता अस्याः लज्जिता, तमसायाः लज्जितास्मि. an instance of ल्यब्लोपे पञ्चमी. It is equivalent to तमसां वीक्ष्य लज्जितास्मि. Vide Vārtika:—ल्यब्लोपे कर्मण्यधिकरणे च. I feel ashamed. Of what? आत्मनः अनयः तेन आत्मानयेन of my illegitimate act. How illegitimate? एष परित्यागः एषः अभिषङ्ग इति. There is the abandonment, and there is the attachment. विप्रतीपमिव means विरुद्धमेव. You say that I have abandoned you, but the truth is otherwise. Really you have abandoned me. स्वेन adjectival to धैर्येण. अतिभूमिं गतः विप्रलम्भः यस्य तं अतिभूमिगतविप्रलम्भं adjectival to आत्मानं. The mind whose illusion has

gone to extremes. अतिभूमिगतविप्रलम्भं is a mistake. There is no warrant in Pāṇini for the अलुक् of the Accusative suffix after अतिभूमि.

Page 139. न चास्मि सुप्तः. अस्मि an Indeclinable meaning अहं. For a similar use of the word, refer to the following śloka. दासे कृतागसि भवत्युचितः प्रभूणां पादप्रहार इति सुन्दरि नास्मि दूये । उद्यत्कठोरपुलकाङ्कुरकण्टकाग्रैः यत्खिद्यते मृदु पदं ननु सा व्यथा मे ॥ भगवान् All-powerful. अनेकवारं प्रकृष्टा विकल्पना, तथा निर्मितः अनेकवारप्रविकल्पनानिर्मितः created by a fancy of the mind constantly exercised.

पौलस्त्यस्य etc. Vāsantī now points out to Rāma the place where Rāvaṇa took up Sītā high into the sky after slaughtering Jaṭāyus. The remains of the steel-chariot of Rāvaṇa destroyed by Jaṭāyus are still to be found here. Likewise are seen his ponies reduced to bones. कृष्णं च तत् अयश्च कृष्णायसं. The word अयस् at the end of a Tatpuruṣa compound takes the final augment अ (टच्) if जाति or संज्ञा be conveyed by the compound. Vide Pāṇini :—अनोऽश्मायःसरसां जातिसंज्ञयोः. कृष्णायसस्य विकारः काष्ण्यायसः (विकारार्थे अण्) made of steel. रथः अयं This is the chariot. पुरतः Indeclinable meaning 'in front.' पिशाचस्येव वदनं येषां ते पिशाचवदनाः having faces like ghosts. कङ्कालाः शेषः येषां ते कङ्कालशेषाः. Vide Amara :—स्याच्छरीरास्थि कङ्कालः. खराः zebras. इतः from this place. अरिः Rāvaṇa. द्यामभि towards the sky. In juxtaposition with अभि which is not used in the sense of a portion, the noun governed by the same will take the Accusative case. Vide Pāṇini :—अभिरभागे and कर्मप्रवचनीययुक्ते द्वितीया. उदस्यात् Aorist of स्या with उद् to rise. स्या with उद् will take the Ātmanepada only if it does not mean a rising up. Vide Pāṇini :—उदोऽनूर्ध्वकर्मणि. Here it means 'to ^{rise up} start.' Hence the use of Parasmaipada in the context. How was the foe ? खड्गेन छिन्ना जटायोः पक्षतिः यस्य सः

खड्गच्छिन्नजटायुपक्षतिः by whose sword the wings of Jatāyus were cut off. Further how was he ? चलन्तीं सीतां वहन् carrying Sītā who was shaking with fear. (अत एव) अन्तः व्याकुला विद्युत् यस्य सः **अन्तर्व्याकुलविद्युत्** अम्बुद इव. He shone like a cloud with a lightning moving in the middle. Sītā is compared to a lightning by reason of the yellow colour, and Rāvaṇa to a cloud because of his black hue. The comparison of Sītā and Rāvaṇa to a lightning and a cloud respectively is made by Vālmīki himself in the same context. सा पद्मगौरी हेमाभा रावणं जनकात्मजा । विद्युद्धनमिवाविश्य शुशुभे तप्तभूषणा ॥ Vālmīki Rāmāyaṇa, Aranya Kāṇḍa, LII—26. Of course the comparison is possible, because विद्युत् is feminine, and अम्बुद masculine.

Page 140. अयं तातो व्यापाद्यते. Jatāyus is referred to as तात or father. Because he was the best friend of Daśaratha, and he strove to rescue her just like a father. **व्यापाद्यते** Passive of the causal of पद् with वि. परित्रायस्व, जटायुषं understood. **अपह्रिये** Passive, present tense, 1st person singular of हृ with अप. I am being carried away. Help, help. Help is called out both for Jatāyus and for herself. तातस्य प्राणाः तातप्राणाः, ते च सीता च तातप्राणसीताः, ताः अभीक्ष्णं अपहरतीति, तत्र संबुद्धिः **तातप्राणसीतापहारिन्**. तात is Jatāyus. Rāvaṇa takes off Sītā as well as the life of Jatāyus. For either of the wrongs, the enemy deserves to be powdered. What then when he has wronged in both ways ? क्व यास्यसि suggests 'you can never escape from me.' राक्षसानां कुलं, तस्य प्रलयः, तत्र धूमकेतुः तस्य **राक्षस-कुलप्रलयधूमकेतोः** adjectival to ते. The comet destructive of the race of Rākṣasas. ते मन्युविषयः अद्यापि किं. Is there still the object of your rage in existence ? You have completely destroyed the Rākṣasa race which gave offence to you. Where is the question of Rāvaṇa even now ?

उपायानां भावात् etc. The contrast between the former and the present separation of Rāma is brought out in this śloka. मुग्धे अक्षिणी यस्याः सा मुग्धाक्षी = मुग्ध + अक्षि + षच् + ङीष्. Vide Pāṇini:—बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच् and षिद्धौरादिभ्यश्च. तस्याः मुग्धाक्ष्याः of the lady possessed of charming eyes. Hence she always appeared to Rāma even in separation. That is true both in the previous and the present separation. What is the difference ? स खलु वियोगः, रिपुघातः अवधिः यस्य रिपुघातावधिः अभूत्. It lasted only till the foe was killed. Further, the previous separation was not so कटु or bitter, as the present. The previous grief was divided by friends who strove their best to redeem the situation. The present separation is कटु or bitter and तूष्णीं सद्यः has to be endured in silence. That the previous separation was less bitter and admitted of communication to friends is brought out in the first half of the verse. उपायानां भावात् Owing to the existence of the means of revenge. अविरतः विनोदव्यतिकरः येषु तैः अविरतविनोदव्यतिकरैः, Offering continuous diversion, adjectival to विमर्दैः. जनितः जगताम् अत्यद्भुतः रसः यैस्तैः जनितजगदत्यद्भुतरसैः which roused the deepest interest in the world. वीराणां विमर्दैः By the clashes of heroes. Every minute was spent in the gathering of intelligence about Sītā, in mobilising the armies of monkeys, and the construction of the bund in the Ocean and the like preparations which constitute उपाय. The clashes of warriors refer to the most sensational fight of Indrajit and Lakṣmaṇa, between monkeys and Rākṣasas and the whole battle of Laṅkā culminating in the fight of Rāma and Rāvaṇa face to face. अयं तु प्रविलयः. But the depression that I am now undergoing is कटुः poignant, because there are no diversions; तूष्णीं सद्यः, because there is no company;

and निरवधिः endless, because Sītā is no more.

Page 141. निरवधिरिति. इति means इति हेतोः.

व्यर्थं यत्र. हे प्रिये क्वासि Ah my beloved, where are you ? यत्र मे कपीन्द्रसख्यमपि व्यर्थं. In the place where you have gone to, even my alliance with Sugrīva is of no avail. हरीणां वीर्यं यत्र वृथा where the valour of monkeys is of no use to me. In the previous separation the intuitive eye of Jāmbavān discovered your whereabouts. But now जाम्बवतः प्रज्ञा यत्र न प्रसरति where the intellect of Jāmbavān does not penetrate. वायोः पुत्रस्यापि यत्र न गतिः where even Hanūmān has no scope to enter. विश्वकर्मतनयः नलोऽपि यत्र मार्गं कर्तुं न क्षमः where even the celestial architect Nala is not able to lay out the path. The climax is set out by the last adjectival phrase. सौमित्रेरपि पत्रिणामविषये In a place beyond the reach of the arrows of even Lakṣmaṇa,—of Lakṣmaṇa who slew Indrajit. This verse may be noted for the thrilling appeal to the pathetic in which our poet is an adept par excellence.

बहुमानिता Past passive participle of the causal of मन् with बहु to esteem. I have been made to esteem the previous separation of mine by my lord ; because, but for that separation, the glories of the Rāmāyaṇa war would have been missed in the world.

Page 142. कियच्चिरं त्वां रोदयिष्यामि How long am I to make you weep ? वर्षस्य वर्धनं, तस्मिन् क्रियमाणानि मङ्गलानि **वर्षवर्धनमङ्गलानि** The auspicious rites in connection with the birthday celebration. भागीरथीपादान्तिकमेव गच्छावः Bhāgīrathī has come to the banks of the Godāvarī and is waiting for the purpose. प्रसीद beg your paadon. Please permit me to stay for a moment, because my seeing Rāma again is impossible to be achieved. दुःखेन लब्धुं शक्यं दुर्लभं. Vide Pāṇini :—ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्. दुर्लभं दर्शनं यस्य तं दुर्लभ-दर्शनं. The omission of आर्यपुत्रं has got a striking

effect. To Sītā दुर्लभदर्शनं is sufficient to denote Rāma. Rāma asks the leave of Vāsantī to go away from the forest. Vāsantī might well ask—‘How are you going to divert yourself in the absence of Sītā?’ In answer to this fancied question, Rāma says:—
 अस्येवेदानीं अश्वमेधसहधर्मचारिणी मे. सोत्कम्पं Sītā shakes with fear that Rāma should have a different mate at the horse-sacrifice. The same thought passes over the mind of Vāsantī also. The illusion is cleared by Rāma himself. What he referred to was a golden image of Sītā. हिरण्यस्य विकारः हिरण्ययी. सीतायाः प्रतिकृतिः सीताप्रतिकृतिः.

Page 143. उत्क्षतं Past passive participle of क्षण् with उद्. परित्यागस्य लज्जा, सैव शल्यं परित्यागलज्जाशल्यं. तत्रापि तावत्. At least at that golden image of Sītā. धन्या खलु सा. Sītā is already growing jealous of the golden image as if it were a different lady. Tamasā points out that by praising the image, Sītā was praising herself. Sītā feels shy at this remark of Tamasā. महानयं व्यतिकरः This unusual event of your arrival अस्माकं (विषये) प्रसादः is favour shown to us. Or, अयं प्रसादः अस्माकं महान् व्यतिकरः. The favour shown by you in coming to us, conversing with us and communicating your heart about Sītā causes the utmost confusion in us. Or, महानयं व्यतिकरः the great misery that you are suffering on account of Sītā’s separation अस्माकं प्रसादः is so much favour shown to us. गमनं प्रति पुनस्तथा कार्यम्. With a view to your going away from here, you may act in such a manner as there will be no disturbance of your work. The commentator Nārāyaṇa reads आगमनं in the place of गमनं. आगमनं प्रति यथा कार्यहानिः न भवति so that there may be no disturbance of work for you as a result of your coming here. According to the first construction गमनं प्रति has to be taken along with कार्य. In the

second construction आगमनं प्रति has to be taken along with कार्यहानिः न भवति.

Page 144. तथास्तु I shall hasten to go. कथं गम्यते, त्वया understood, an impersonal use of the predicate. यस्यास्तव चक्षुषः आकर्षो न समाप्यते The extricating of your eyes from your beloved is not achieved by the manifold efforts of yours. Despite your strenuous efforts you are unable to take off your eyes from your beloved. How is your eye? दायिते प्रत्युप्तस्येव. It seems to be implanted and engrafted into your beloved's body. तृष्णादीर्घस्य. Your eyes cast lengthy glances out of zeal. मर्मणः छेदः परः येषां तैः मर्मच्छेदपरैः. Your efforts are calculated to tear off the vital points from one another. Even such strenuous efforts are not competent to detach your eyes from the person of your lord. सुष्ठु कृतं पुण्यं येन, तादृशेन जनेन दर्शनीयाभ्यां सुकृतपुण्यजनदर्शनीयाभ्यां adjectival to आर्यपुत्रचरणकमलाभ्यां used in the Dative case owing to juxtaposition with नमस्.

Page 145. संविधीयते अनेनेति संविधानं, संविधानमेव संविधानकं that by which things come to pass i. e. Fate.

एको रसः. The underlying emotion that permeates the talks of Sītā and Rāma that have now been heard is करुण alone. Grief runs through the whole fabric. But at times रति as well as other sentiments was roused as at the sight of the elephant, the peacock, the mountain, the deer and the like. निमित्तभेदात् पृथक् पृथक् भिन्न इव विवर्तान् श्रयते. It gives rise to several phantoms of different Rasas. But the substratum is करुण alone. In this śloka, Bhavabhūti's predilection for करुणरस finds an unequivocal expression. According to him करुण is the Rasa, the only Rasa and the sweetest Rasa for poetry. The स्थायिभाव of करुण or the emotion of pathos is शोक or grief. Love, courage, fright and the like characteristics

constituting other Rasas are only so many phantoms that appear and disappear in the Ocean of Karuṇa. Just as Bhavabhūti is the patron of Karuṇa, there is a school headed by Bhoja which swears by Śṛṅgāra, the emotion of love. The following is an oft-quoted stanza of that school.

या स्थायिभावरतिरेव निमित्तभेदात् शृङ्गारमुख्यनवनाट्यरसीभवन्ती ।

सामाजिकान् सहृदयान्नटनायकादीनानन्दयेत्सहजपूर्णरसोऽस्मि / सोऽहम् ॥

There is substantial truth in what Bhavabhūti says. That which melts the heart delights it most. Grief melts the heart most. Hence करुण is the greatest Rasa. In fact grief or a sympathetic appeal to the tragic lies at the foundation of all poetry. The first poet drew his first inspiration from शोक. Vide Dhvanyāloka :— काव्यस्यात्मा स एवार्थः तथा चादिकवेः पुरा । कौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥. Then Tamasā goes on to refer to an analogy for the करुण Rasa in its relation to other emotions. यथा अम्भः आवर्तबुद्बुदतरङ्गमयान् विकारान्. स्वार्थे मयट्. Just as water appears like a whirlpool, like a bubble, like a tide. Are these forms different in substance? No. सलिलमेव तु तत्समग्रं The whole thing is water, nothing but water. Vide the following extract from Upaniṣad by way of parallel. यथा सोम्यैकेन मृत्पिण्डेन सर्वं मृण्मयं विज्ञातं स्यात् वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम् ॥

अवनिरमरसिन्धुः etc. This is addressed by Tamasā to Sītā and by Vāsantī to Rāma. अवनिः the Earth. अमरसिन्धुः the divine river viz. the Gaṅgā. अस्मद्विधाभिः सार्धं along with people like us i. e. deities presiding over rivers and forests. सः the renowned. कुलपतिः means a sage who feeds and teaches 10,000 pupils. Vide definition. मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥. आदौ भवः आद्यः छन्दसां प्रयोक्ता who is the founder of metres or who is the propagandist of Scriptures. Of course this refers to

Vālmīki. अनुयाता अरुन्धती यं सः अनुयातारुन्धतीकः. सः suggests one who is always interested in the welfare of the solar race of kings. वसिष्ठः. Each one of these is to be taken along with the predicate वितरतु. त्वयि भद्रं वितरतु. Let them confer prosperity. For what purpose? भूयसे मङ्गलाय to bring about happiness in plenty. Let them confer prosperity which in its trail will bring more and better prosperity. The future plot indicated by this blessing refers to Rāma's meeting his children which leads on to his reunion with Sītā.

The Third Act is called छाया or shadow, because Sītā moves in the shadow throughout this Act. Her presence is screened from Rāma and Vāsantī.

End of the Third Act.

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THE FOURTH ACT

Page 146. In the concluding stanza of the Third Act the word कुलपति occurs as applied to Vālmīki, which suggests the numerical strength of pupils under him. In keeping with the suggestion two pupils of Vālmīki enter the stage, and their conversation constitutes the Interlude prefatory to the Fourth Act. सुधातुः अपत्यं पुमान् सौधातकिः = सुधातृ + अकङ् + इञ्. Vide Pāṇini :—सुधातुरकङ्च. तत्र संबुद्धिः सौधातके. दृश्यतां Let it be seen, त्वया by you, understood. आसन्नः भूयिष्ठः अतिथिजनः यस्मिन् तस्य आसन्नभूयिष्ठातिथिजनस्य at which a big host of guests have arrived. भूयिष्ठ

superlative of बहु. The form in the comparative degree is भूयस्. As to the substitute of भू for बहु before ईयस् and इष्ट, vide Pāṇini :—बहोर्लोपो भू च बहोः. जन is a collective noun, and भूयिष्ठ qualifies जन. आसन्न derived from सद् with आ to reach, by adding the suffix क्त. Or प्रायेण आसन्नः आसन्नभूयिष्ठः, आसन्नभूयिष्ठः अतिथिजनः यस्मिन् तस्य. The guests have almost all come to Vālmīki's cottage. This dissolution of the compound will suggest that there are some more yet to come. भगवतो वाल्मीकेराश्रमपदस्य, समधिकेन आरम्भेण रमणीयता **समाधिकारम्भरमणीयता** The fascination of Vālmīki's cottage by reason of unusually grand preparations on account of the arrival of distinguished guests. The grandeur of preparations, particularly in cooking, is brought out in the next śloka.

Page 147. **नीवारौदन** etc. तपोवनस्य मृगः तपोवनमृगः The deer of the penance-grove. नीवारौदनस्य मण्डं पर्याप्तम् आचामति drinks to his fill the cream of boiled rice called Kanji in Tamil. **पर्याप्तं** adverbial adjunct to आचामति. **आचामति** Present tense 3rd person singular of चम् with आ. चम् with आ lengthens its penultimate अ in all conjugational tenses. Vide Pāṇini :—ष्टिवुक्लमुचमां शिति, and the Vārtika thereunder :—आडि चम इति वक्तव्यम्. In the absence of आ the form will be चमति, विचमति and so on. How is the cream ? उष्णमधुरं Tepid and sweet. It suggests that the rice is freshly boiled. Further how is मण्ड ? सद्यः प्रसूता, **सद्यःप्रसूता**. प्रसूतम् अस्याः अस्तीति प्रसूता by adding अर्श आद्यच्. Or, प्रसूता is loosely used to denote the कर्ता instead of कर्म of the act of प्रसव. कर्तरि कर्मधर्मोपचारात्. In other words प्रसूता stands for प्रसूतापत्या, and the abbreviation has to be justified on the analogy of पीता गावः, भुक्ता ब्राह्मणाः and विभक्ता भ्रातरः which stand respectively for पीतोदका गावः, भुक्तान्ना ब्राह्मणाः, and विभक्तधना भ्रातरः. In these cases उत्तरपदलोप has taken place. Kaiyaṭa accounts for the Lopa thus—गम्यार्थस्य

अप्रयोग एव लोपोऽभिमतः. विभक्ता भ्रातर इत्यत्र च धनस्य यद्विभक्तत्वं तद्भ्रातृषु उपचरितम् । पीतोदका गावः इत्यत्रापि उदकस्य पीतत्वं गोष्वारोप्यते. This explanation has to be resorted to, because the root सू with प्र, to give birth to, is transitive, and as such there is no warrant for adding the suffix क्त. It is only after Intransitive roots that the said suffix can be used in the sense of कर्ता or doer. Vide Pāṇini :—गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च. But a shorter and simpler explanation is also available. Though सू with प्र is ordinarily transitive, it can be treated as intransitive, because the object is so well-known or the object is not intended to be conveyed. Vide the following Kārikā:—धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् । प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥. In that case गत्यर्थाकर्मक will apply, and प्रसूता can be used in the sense of प्रसूतवती. सद्यःप्रसूता च सा प्रिया च सद्यःप्रसूतप्रिया तया पीतात् सद्यःप्रसूतप्रियापीतात्. अभ्यधिकं The surplus remaining after what is drunk by the roe that has just had delivery. The idea is that the deer allows the roe to drink the cream first and himself eats what remains. Even low animals are kind towards each other in Vālmīki's cottage. This suggests that all beings are happy in the penance-grove of Vālmīki. Having referred to the rice-water drunk in plenty by the deer, the pupil of Vālmīki mentions about the flavour of cooking that spreads all round. आमोदः परिस्तीर्यते. The fragrance spreads all round. परिस्तीर्यते is to be taken as a कर्मकर्तरिप्रयोग of स्तृ with परि to spread over. An object can be used as a subject if facility or ease be intended to be conveyed. ओदनं पचति. He cooks the food. This is an ordinary employment of the predicate in the कर्तरिप्रयोग or Active voice. But if the speaker wants to convey 'The food gets cooked of its own accord,' the word ओदन can be used in the Nominative case as if it

were the subject of पाकक्रिया. That is called कर्मकर्तरि-प्रयोग. The peculiar implication in this usage is that the object pushes through the action, and the doer or कर्ता is almost thrown into the shade by reason of the facility with which the action takes place. But the predicate in the कर्मकर्तरिप्रयोग will take the same form as in the कर्मणिप्रयोग. The resultant form will be ओदनः पच्यते. This differs from the Passive use inasmuch as there is no noun in the Instrumental case as in the Passive voice. Similarly आमोदं परिस्तृणाति will be the ordinary use of the predicate in the Active voice. In the कर्मकर्तरिप्रयोग or the Active voice appearing like Passive the form is आमोदः परिस्तीर्यते. The fragrance covers all round. Here the object that sends forth the fragrance is thrown into the shade, and fragrance is given the prominence or independence of action. What sort of smell spreads? कर्कन्धूफलेन मिश्रः शाकः, तस्य पचनं, तस्य आमोदः कर्कन्धूफलमिश्रशाकपचनामोदः. The flavour due to the cooking of vegetables mixed up with the juice of Badari fruits. Further how is the smell? सर्पिः अस्यास्तीति सर्पिष्मत् तस्य सर्पिष्मतः. भक्तस्य. Vide Amara:—भिस्सा स्त्री भक्तमन्धोऽन्नं. स्फुरता गन्धेन मनाक् अनुसृतः. It is apparent that the boiling of vegetables gives rise to a deep flavour and it is augmented by the mild flavour of food mixed with ghee.

शोभनं आगतं स्वागतं. Saudhātaki extends a hearty welcome to the newly arrived guests. अनध्यायः holiday. तस्य कारणानां अनध्यायकारणानां Those who are responsible for the holiday. A holiday due to the arrival of distinguished guests is called शिष्टानध्याय i.e. अनध्याय due to the arrival of शिष्टः. अनेके पौराः (परिवारतया) येषां तेषां अनेकपौराणां attended by a large retinue of citizens. अवशेषेण सह सावशेषं, सावशेषं भूताः सावशेषभूताः, सावशेषभूताः जीर्णकूर्चाः येषां तेषां सावशेषभूतजीर्णकूर्चानां. अवशेष refers to guests that are yet to come. जीर्णकूर्च means

gray beards. Welcome to the gray-bearded persons along with those that are yet to come. The adjective सावशेष suggests that the host is too busy with the reception of guests. In the whole of this dialogue Saudhātaki plays the light-hearted critic of the revered, and Dāṇḍāyana plays their champion.

Page 148. विहस्य Dāṇḍāyana laughs at the motive which prompts Saudhātaki to welcome the guests. पूर्वो न भवतीति अपूर्वः novel. कोऽपि peculiar. दण्डस्य गेत्रापत्यं पुमान् दाण्डायनः. Vide Pāṇini :—नडादिभ्यः फक्. नामैव नामधेयं. The words भाग, रूप and नाम optionally take the suffix धेय at the end to denote स्वार्थ or their own meaning. Vide Vārtika :—भागरूपनामभ्यो धेयः. किं नामधेयं अस्येति किंनामधेयः Possessed of what name. महतः, स्थाविराणां सार्थः तस्य स्थाविरसार्थस्य of the large crowd of old persons. धुरंधरः leader. धूरेव धुरा. Nouns ending in a consonant and belonging to the feminine gender optionally take the feminine suffix आ at the end according to Sage Bhāguri. Vide the following Kārikā :—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः । आपं चैव हलन्तानां यथा वाचा निशा दिशा ॥ धुरां धारयतीति धुरंधरः = धुर् + आप् + मुम् + धृ + णि + खच्. The suffix खच् is added to धारि by the rule :—संज्ञायां भृतृवृजिधारिसहितपिदमः. A penultimate long vowel of a root becomes short when followed by णि which is followed by खच्. Hence धार् becomes धर्. Vide Pāṇini :—खचि ह्रस्वः. इ after धर् drops by the rule यस्येति च. A noun ending in a vowel takes the final augment म् if followed by a word ending in a suffix which is खित्. Hence धुरा becomes धुरां. Vide Pāṇini :—अरुद्विषदजन्तस्य मुम्. When मुम् is added, the preceding long vowel becomes short by the rule of Pāṇini :—खित्यनव्ययस्य. Thus we have the form धुरंधरः. धिक् प्रहसनं Dāṇḍāyana objects to the attitude of ridicule adopted by Saudhātaki towards elders. ननु really. It suggests the

iniquity of the ridicule. भगवान्वसिष्ठः प्राप्तः. It is Lord Vasistha that has arrived. वसुमत् positive, वसीयस् comparative, and वसिष्ठ superlative. The dropping of the suffix मतुप् is due to Pāṇini :—विन्मतोर्लुक्. Vasistha is one who is the best of Vasumāns. वसु means power. The power of Brahminhood is the best of all powers. धिक् क्षात्रमिदं बलं ब्रह्मतेजोबलं बलम्. Vasistha is so-called, because he is the best among persons possessed of Brahminical powers. Tradition has it that through his Brahminical prowess he vanquished Viśvāmitra, the greatest of Kṣātriyas, and gradually won him over to Brahminhood. तत्किमेवं प्रलपसि. So why do you prattle like this?

Page 149. हुं वसिष्ठः हुं is an Interjection denoting scorn. अथ किं a pair of indeclinables whose cumulative meaning is 'yes.' मया पुनर्ज्ञातं I rather thought. व्याघ्र इव को वा एष इति. Who is this man like a tiger? आः किमुक्तं भवति. The straightforward Dāṇḍāyana is unable to perceive the point at which Saudhātaki was driving and asks him to make himself clear. Saudhātaki makes his point clear—येन परागतमात्रेणैव by whom as soon as he came. वराकी poor, unfortunate. मम माहेयी my cow. Vide Amara :—माहेयी सौरभेयी गौः. कल्लोलिता was agitated or terrified. Dāṇḍāyana solemnly quotes the rule of धर्म for the killing of the cow. मांसेन सह वर्तत इति समांसः सुधुपर्कः, कर्तव्यः understood. The offering of honey must be made together with meat. इत्याम्नायं बहुमन्यमानाः out of regard for this Vedic rule. छन्दः अधीत इति श्रोत्रियः. Vide Pāṇini :—श्रोत्रियश्छन्दोऽधीते. तस्मै श्रोत्रियाय to one well-versed in Vedas. अभ्यागताय who has arrived. अल्पा वत्सा वत्सतरी तां वत्सतरीं a young she-calf. महांश्वासौ उक्षा च महोक्षः. The dropping of the final न् in उक्षन् is due to Pāṇini :—अचतुरविचतुर—. महांश्वासौ अजश्च तं महाजं. गृहैः (दारैः) मेधन्ते (संगच्छन्ते) इति गृहमेधिनः householders.

गृह means a wife. मेधिन् is derived from मेधृ संगमे by the addition of the suffix णिनि. For another derivation of गृहमेधिन्, see the commentary of Nārāyaṇa. पचन्ति They cook these things. तं means समांसं मधुपर्क. धर्मसूत्रकाराः धर्मं समामनन्ति. The lawgivers declare as धर्म. समामनन्ति Present tense 3rd person plural of आ with सं and आ. आ takes the substitute मन् in all conjugational tenses. आ अभ्यासे belongs to the 1st conjugation, Parasmaipada. Saudhātaki says to Dāṇḍāyana that he is vanquished in argument as if they were contending disputants. His point is that whereas मधुपर्क was offered along with मांस to Vasiṣṭha, the one offered to Janaka was purely vegetarian. Hence there is no such rule as समांसो मधुपर्कः. Dāṇḍāyana, the earnest champion of the ritual, distinguishes the rule as applicable to cases where मधुपर्क is offered to persons who have not discontinued the eating of flesh.

Page 150. अनिवृत्तं मांसं येषां तेषां अनिवृत्तमांसानां (विषये) एवं = समांसो मधुपर्क इति ऋषयो मन्यन्ते.

Page 151. But Janaka has discontinued the taking of meat. The reason for the same being asked, Dāṇḍāyana says स तदैव etc. तादृशं so well-known. दैवदुर्विपाकं an evil turn of fate. It refers to the unjustifiable abandonment of Sītā by Rāma. वैखानसः संवृत्तः took to the life of a Vaikhānasa whose diet strictly excludes meat. कति वत्सराः How many years! अतीताः have elapsed, understood. तपस्तप्यमानस्य means तप आर्जयतः. चन्द्रद्वीप is the name of the island where Janaka had taken the vow of spending the rest of his days in performing penance. चिरं भवः चिरंतनः = चिरं + तुट् + ट्यु. Vide Pāṇini :—सायंचिरंप्राह्वेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च. शोभनं हृदयं यस्य सः सुहृत्. After सु and दुर्, हृदय takes the substitute हृद् in the meanings of friend and foe respectively. Vide Pāṇini :—

सुहृदुर्हृदौ मित्रामित्रयोः. In other senses the form will be सुहृदयः and दुर्हृदयः. चिरंतनश्चासौ प्रियसुहृच्च तं चिरंतनप्रियसुहृदं. Vālmīki is an old bosom-friend of Janaka. संबन्धिनीभिः समं with Kausalyā and others.

Page 152. अनध्यायमहोत्सवं. A holiday is a great festival for pupils. Vide the saying :—छात्रप्रियोऽनध्यायः. कस्मिन्, प्रदेशे understood. परिक्रामतः Both of them walk a little distance. Dāṇḍāyana then points out Janaka to his friend. प्राचेतसवसिष्ठौ उपामन्त्र्य having had a confidential talk with Vālmīki and Vasīṣṭha. आश्रमाद्बहिः outside the hermitage. A noun governed by the Indeclinable बहिस् takes the Ablative case. Vide Pāṇini :—अपपरिबहिरञ्चः पञ्चम्या. वृक्षमूले तिष्ठति. Permanent residence under a tree is one of the duties of a Vaikhānasa. य एषः हृदि नित्यानुषक्तेन सीताशोकेन, तप्यते is the कर्मकर्तरिप्रयोग of the root तप् of the 1st conjugation. This root is different from तप ऐश्वर्ये वा of the 4th conjugation. Vide Siddhānta Kaumudī :—अयं धातुः ऐश्वर्ये वा श्यनं तडं च लभते । अन्यदा तु शब्दिकरणपरस्मैपदीत्यर्थः. An analogy for Janaka who is burning permanently within through grief due to Sītā is furnished by the second half of the verse. अन्तःप्रदीप्तदहनो जरन्निव वनस्पतिः. वनस्पति is a tree which bears fruits without flowers and is different from वानस्पत्य. Vide Amara :—वानस्पत्यः फलैः पुष्पात् तैरपुष्पाद्वनस्पतिः. This Interlude is styled a Miśra Viṣkambha, because it consists of a mixed conversation in Sanskrit and Prākṛt. The dignified Dāṇḍāyana speaks in Sanskrit, and the cynical Saudhātaki in Prākṛt.

Page 153. After the close of the Interlude, Janaka enters and indulges in a lengthy soliloquy giving free vent to his grief due to Sītā. अपत्ये etc. मे मन्युः न विरमति. Even to me who know the unreality of the world, grief does not stop. हि Surely. On the other hand it increases. How ? चिरेणापि नव इव

It is fresh now, though dating from a long time back. It is also पटुः acute. धारया वहतीति धारावाही continuing in a stream. Why ? अपत्ये towards my child, i.e. Sītā. यत् तादृक् दुरितं The sinful action of such a type viz., her desertion by Rāma. अभवत् तेन (दुरितेन) How is that दुरित ? महता, तीव्रेण, व्रणितं हृदयं येन तेन व्रणितहृदयेन and व्यथां कुर्वता व्यथयता. Grief is fastened to the heart by means of the woeful sin of abandonment. What does the grief do ? मर्माणि निकृन्तन् tearing asunder the vital points (of the heart). What is grief like ? क्रकच इव Like a saw.

नाद्यापि दग्धदेहः पतति. The body does not cease to exist, making the grief unbearable. Then why not commit suicide ? No. आत्मानं घातयन्तीति आत्मघातिनः ये ते प्रलीयन्ते. अन्धतामिस्र is the name of the worlds of darkness to which persons committing suicide are relegated. न विद्यते सूर्य येषु ते असूर्याः Those regions are absolutely devoid of light.

Page 154. येभ्यः लोकेभ्यः = यान् लोकान् अनुभवितुं. Vide Pāṇini :—त्यब्लोपे कर्मण्यधिकरणे च. क्षणे क्षणे प्रतिक्षणं, प्रतिक्षणं परिभावना, तथा स्पष्टः निर्भासः यस्य सः प्रतिक्षणपरिभावनास्पष्ट-निर्भासः. प्रत्यग्र means अभिनव.

अनियत etc. शिशोः ते वदनमेव कमलकं वदनकमलकं स्मरामि. I remember your face as a child. How was it ? अनियते रुदितस्मिते यस्मिंस्तत् अनियतरुदितस्मितं which contained cries and smiles alternately. दन्ता एव कुञ्जालाः. दन्तकुञ्जालाः, विराजन्ति कतिपयानां कोमलानां दन्तकुञ्जालानां अग्राणि यस्मिंस्तत् विराजत्क-तिपयकोमलदन्तकुञ्जालाग्रं. Possessed of the shining ends of a few soft bud-like teeth. स्खलत् असमञ्जसं मञ्जु च जल्पितं यस्मिंस्तत् स्खलदसमञ्जसमञ्जुजल्पितं Uttering words which were slipping, incoherent and charming. This verse occurs also in Mālatīmādhava Act X—2.

Page 155. वसूनि धारयतीति वसुन्धरा. Vide Pāṇini :—संज्ञायां भृतृवृजिधारिसहितपिदमः, खचि ह्रस्वः and अरुर्द्विषदजन्तस्य मुम्.

त्वं वह्निः etc. The first half of the verse enumerates the persons who can bear testimony to the purity of Sītā viz., the Earth, fire, sages, Arundhatī, Gaṅgā and last but not the least the Lord Sun. विद्यां वागिव. Just as the Vedic lore gives rise to the dawn of knowledge, you, the Mother Earth, gave birth to Sītā. Further शुद्धिं गतायाः पुनः Sītā has undergone the purificatory fire-ordeal. तस्याः त्वद्बहिः पुनः. For your daughter of that stamp. तथा विशसनं. That kind of molestation. हे दारुणे You cruel one. किममृष्यथाः How did you brook ?

Page 156. आसीदियं etc. At first Kausalyā is likened to Lakṣmī. Next she is identified with Lakṣmī, and then it is stated that Lakṣmī cannot be compared to Kausalyā. Such a one as she was, she has now been reduced to a miserable plight. Who can escape the will of Fate ? इयं दशरथस्य गृहे यथा श्रीः (तथा) आसीत्. वा (अथवा) इयं श्रीरेव. किं What did I say ? सैषा (श्रीः) तस्याः (कौसल्यायाः) उपमानपदे न आसीत्. Such being the case दैववशेन इह (तस्याः) कष्टा दशा जाता इति यत् (तस्मात्) दुःखात्मकं किमपि भूतं. Something has come to pass, which is of the essence of grief. अहो विपाकः What a fruition of कर्म !

Page 157. अनुरुध्यस्व. रुध् prefixed with अनु belongs to the 4th conjugation, Ātmanepada. In other circumstances it belongs to the 7th conjugation. Vide Dhātupāṭha:—अनो रुध कामे.

Page 158. उद्धर्तमानं मूलबन्धनं यस्य तत् उद्धर्तमानमूल-बन्धनं whose grip at the root shakes.

संतान etc. संतानेन वहन्तीति संतानवाहीनि flowing in continuous streams. सद्बन्धुवियोगजानि मानुषाणां दुःखानि प्रेयसि जने दृष्टे (सति) दुःसहानि (भूत्वा) स्रोतःसहस्रैरिव संस्रवन्ते. The flow of grief in a regular stream suddenly breaks out in floods and overflows when a dear friend is seen. प्रेयस् comparative of प्रिय, its superlative being प्रेष्ठ.

The change of प्रिय into प्र before ईयस् and इष्ट is laid down by Pāṇini :—प्रियस्थिरस्फिरोरुबहुलगुरुवृद्धतृप्रदीर्घबृन्दारकाणां प्रस्थस्फवर्वाहिगर्वर्षित्रब्दाधिवृन्दाः. दुःखेन सोढुं शक्यानि दुःसहानि. Vide Pāṇini :— ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्. स्रोतसां सहस्राणि तैः स्रोतःसहस्रैः. In thousands of streams.

Page 159. एष वः etc. परं च तत् अयनं च परायणं, तदेव पारायणं, ब्रह्मणः पारायणं ब्रह्मपारायणं The essence of Vedas i. e. Vedānta. The story of Yājñavalkya instructing Janaka in Vedānta or metaphysical science is related in the Brhadāranyakopaniṣad. जगौ Perfect 3rd person singular of गै to sing, here used in the sense of 'to expound.' Janaka is the name common to all the ancestors of Janaka. Hence the plural in जनकानां. Yājñavalkya is the name of the great sage who was taught Vedas by the Lord Sun himself. He was the founder of the Śukla Yajus branch of the Vedas. Another branch of the Yajur Veda goes by the name of कृष्णयजुर्वेद or तैत्तिरीयसंहिता whose exponent was Āpastamba. बृहदारण्यकोपनिषद् is said to belong to the school of शुक्लयजुर्वेद, तैत्तिरीयोपनिषद् to the school of कृष्णयजुर्वेद, and छान्दोग्योपनिषद् to the school of सामवेद. The second half of this verse occurs in Mahāvīracarita Act I-14.

हृदयस्य आनन्दः हृदयानन्दः Kausalyā describes Janaka as the joy of Daśaratha, not as a mere giver of joy. Of course in effect it means the joy-giver. An oft-quoted example of such a usage is आयुर्वृतं in the meaning of आयुःप्रदं वृतं. वध्वाः पिता Daughter-in-law's father. राजर्षिः suggests Janaka's sanctity. सीरः ध्वजं यस्य सीरध्वजः Janaka had a plough for his banner. स्मारिताऽस्मि I am reminded. अनुष्ठितः महोत्सवः यस्मिंस्तस्मिन् अनुष्ठितमहोत्सवे दिवसे on that happy day of wedlock between my son and Sītā. Kausalyā stops there and does not complete the sentence. हा देव सर्वमेव तन्नास्ति Ah Fate ! All that is no more.

Whatever she might have intended to say has become a mere matter of ancient history. Janaka then salutes Arundhatī.

Page 160. यया etc. भगवतीं वन्दे I worship Your Holiness. देवीमुषसमिव You are like the Goddess of dawn. How do I worship? अवनितललीनेन शिरसा with my head touching the surface of the Earth. How are you like the dawn? पवित्रस्य महसः निधिरपि ते पतिः यया पूतं-मन्यः. Your husband who is the storehouse of all holiness imagines himself to be sanctified by you. Even the holy Vasiṣṭha feels purified by your presence. How is Vasiṣṭha? पूर्वेषामपि कुलगुरुणां गुरुतमः. The greatest of ancient family preceptors. As applied to the dawn the first half of the verse means that the first and foremost progenitor of the Ikṣvāku race—the Lord Sun who is the fountain-head of all sacred lustre is himself beautified by the dawn. Further how are Arundhatī and the dawn? त्रयाणां लोकानां समाहारः त्रिलोकी. Vide Pāṇini :—तद्धितार्थोत्तरपदसमाहारे च. A Tatpuruṣa compound of which the first member denotes a number is called a Dvigu. संख्यापूर्वो द्विगुः. When समाहार or a collection is intended, a द्विगु used in its sense takes the singular number. द्विगुरेकवचनम्. A द्विगु or द्वन्द्व in the sense of Samāharā takes the neuter gender. By way of exception to this rule, a Dvigu whose latter member ends in अ takes the feminine gender. Vide Vārtika :—अकारान्तोत्तरपदो द्विगुः स्त्रियामिष्टः. Hence the feminine in त्रिलोकी which is formed by adding the feminine suffix ङीष् by the application of Pāṇini :—द्विगोः. The feminine gender laid down in this rule is in its turn subject to certain exceptions. Vide Vārtika :—पात्रायन्तस्य न. Example :—पञ्चपात्रं त्रिभुवनं चतुर्युगं. मङ्गले साधुः मङ्गल्या = मङ्गल + यत्. Vide Pāṇini :—तत्र साधुः. मङ्गल्यैव माङ्गल्या. प्रज्ञादित्वात्स्वार्थे अण्. त्रिलोक्याः माङ्गल्या तां त्रिलोकीमाङ्गल्यां.

The blessing conferred by Arundhatī in return for Janaka's salutation is quite in keeping with his aspiration. न विद्यन्ते अक्षराणि (बोधकतया) यस्य तत् अनक्षरं The indescribable light i.e. Brahman who is beyond the reach of words. Vide Upaniṣad:—यतो वाचो निवर्तन्ते अप्राप्य मनसा सह. There is no direct word or words actually denoting the supreme Truth. It can only be indicated. It is known not by its positive qualities, because it has none (निर्गुण) but by eliminating all the other things. Vide Upaniṣad :—नेति नेतीत्येव जानीयात्. When we reject all the things of the world, what remains is the highest truth and the only truth which is itself both light and joy. Vide the following śloka—न भूमिर्न तोयं न तेजो न वायुः न खं नेन्द्रियं वा न तेषां समूहः । अनैकान्तिकत्वात्सुषुप्त्येकसिद्धस्तदेकोऽवशिष्टः शिवः केवलोऽहम् ॥. In the place of अनक्षरं there is a reading अक्षरं which means immortal. There is also a reading परं which means Supreme. ज्योतिः light or lustre. ते प्रकाशताम्. May it shine on you. It is appropriate that Janaka, the Vedāntin, is offered this blessing. स च त्वां पुनातु May he purify you. पुनातु Imperative 3rd person singular of पू 9th conjugation. The final ऊ of पू becomes short before the conjugational sign ना. Vide Pāṇini :—प्वादीनां ह्रस्वः. देवः from दिव् to shine. रजसः परः परोरजसः = पर + सुट् + रजस् + अ. The compound is formed by the application of Pāṇini :—पृषोदरादीनि यथोपदिष्टम्. Or, परः and रजसः may be taken to be two different words meaning one who is beyond the pale of रजस्. In other words, one possessed of the quality of सत्त्व by nature. य एष तपति. The one who blazes. प्रजाः पालयतीति प्रजापालः. Vide Pāṇini :—कर्मण्यण्. तस्य प्रजापालस्य. Note the stinging innuendo in प्रजापाल as applied to Rāma. निर्गतः अवशेषः यस्मात्तत्तथा निरवशेषं and अतिनिष्ठुरं adverbial to उपालब्धाः.

Page 161. अनेनैव मन्युना by this very grief, the

one by which you are now moved, viz., the grief due to Sītā. दुःखितां कर्तुं दुःखयितुं = दुःख + णिच् + तुमुन्. दुःखशब्दः वृत्तिविषये तद्वति वर्तते. अतिदुःखितां = अति-दुःख + इतच् (संजातार्थे). Kausalyā is no doubt innocent, because she also feels the same grief as Janaka. But is not Rāma to blame? No. रामभद्रस्यापि. Even for Rāma दैवस्य दुष्टो योगः दैवदुर्योगः कोऽपि. There is an inconceivable frown of Fate. What is it? बीभत्स derived from बध् बन्धने of the 1st conjugation by adding सन् in स्वार्थ according to Vārtika:—बधेश्चित्तविकारे and the lengthening of the vowel in अभ्यास by Pāṇini:—मान्बधदान्शान्भ्यो दीर्घश्चाभ्यासस्य. Here the सन् does not denote इच्छा. A noun derived from a root by adding सन् usually takes the feminine gender. Hence in the meaning of चित्तविकार the noun form of the root बध् comes to be बीभत्सा. बीभत्सा अस्याः अस्तीति बीभत्सा. This dissolution has to be resorted to to make it qualify किंवदन्ती. बीभत्सा in the latter significance is to be derived by adding अ to the base बीभत्सा by the rule of Pāṇini:—अर्शआदिभ्योऽच्. बीभत्सा in the latter sense can be used in any of the three genders according to the noun it qualifies. किंवदन्ती being feminine, बीभत्सा has also to be feminine. Hence the difficulty in distinguishing between the abstract noun बीभत्सा and the adjective बीभत्सः. As an adjective बीभत्सः, बीभत्सा and बीभत्सं can be used. बीभत्सा the abstract noun, is synonymous with जुगुप्सा or disgust. प्रवृत्ता बीभत्सा किंवदन्ती येषां ते प्रवृत्तबीभत्सकिंवदन्तीकाः. The कप् at the end of the compound is due to Pāṇini:—नद्यृतश्च. क्षुद्राः अल्पाः अल्पकाः.

Page 162. शिशुर्वा etc. मम शिशुर्वा शिष्या वा असि इति यत् तत् तथा तिष्ठतु. You are either my child or my pupil. Hence it is natural that you revere me. But what is striking is that your purity of conduct rouses my reverence towards you. विशुद्धेस्तर्कः त्वयि

मम भक्तिं जनयति. शिशोर्भावः शिशुत्वं. Vide Pāṇini :—तस्य भाव-
स्त्वतर्था. स्त्रियाः भावः स्त्रैणं. Vide Pāṇini :—स्त्रीपुंसाभ्यां नञ्सञ्ज्ञौ
भवनात्. ननु surely. जगतो वन्द्याऽसि. The genitive in जगतः
is due to Pāṇini :—कृत्यानां कर्तरि वा. The attitude of
reverence on the part of Arundhatī towards Sītā
despite her disparity in age is justified by a general
statement which is very often quoted. गुणाः पूजास्थानं
गुणिषु न च लिङ्गं न च वयः. The sex or age does not
matter. Merits are the test of reverence.

संमीलिता blinded.

स राजा etc. सुखमेव सौख्यं. सुख is included in the
चतुर्वर्णादि group which takes घ्यञ् in स्वार्थ. Vide Vārtika :
चतुर्वर्णादीनां स्वार्थ उपसंख्यानम्. स राजा refers to Daśaratha.
तत्सौख्यं That extraordinary happiness. स च शिशुजनः
refers to Rāma and his brothers as well as to Sītā and
her sisters. ते च दिवसाः. Those happy days when you
had the good fortune of witnessing their mutual love.
तदाखिलं प्रियसुहृदि दृष्टे सति. Janaka is the प्रियसुहृत् referred
to. स्मृतौ (कौसल्यायाः) आविर्भूतं. अस्मिन् घोरे विपाके तव सखी विमूढा
खलु. In her present plight she has lost her senses.
This is substantiated by a general statement पुरंध्रीणां
etc. पुरंध्री a lady of noble conduct. पुरं धत्ते पुरंध्री. पुरंध्रीणां
चेतः कुसुमवत् सुकुमारं भवति The heart of noble ladies is
as soft as a flower.

Page 163. चिरस्य दृष्टान् seen after a long time.
प्रियसुहृदः Daśaratha's. प्रियान् दारान् beloved wife. दार is
always plural and masculine. अस्निग्धेन तुल्यं अस्निग्धवत्.
adverbial adjunct to पश्यामि. Vide Pāṇini :—तेन
तुल्यं क्रिया चेद्वतिः.

स संबन्धी etc. This verse recapitulates in order
the different degrees of affinity between Daśaratha
and Janaka beginning from their alliance. सः श्लाघ्यः
संबन्धी He was the bridegroom's father in the first
instance. असौ प्रियसुहृत्. Then he was Janaka's dear
friend. तच्च हृदयं. Then there was complete amity of

heart between the two. स चानन्दः साक्षात्. He was delight incarnate to Janaka. अपि च निखिलं जीवितफलं. Further Daśaratha was the summum bonum of Janaka's existence. शरीरं Perhaps he was Janaka's body. No, he was dearer than that. जीवो वा. He was Janaka's life. Even that falls short of the mark. For, Janaka valued Daśaratha more than his own life. अतोऽन्यत्प्रियतरं. यदधिकं (तत्). He was something different, dearer and greater. महाराजः श्रीमान् दशरथः किमिव मम नासीत्. What was he not to me?

Page 164. After dealing with Daśaratha, his attention now concentrates on Kausalyā. यद्स्याः etc. अस्याः पत्युर्वा रहसि यत् परिमन्तूयितमभूत् (ततः) दंपत्योः अहं पृथक् उपालम्भविषयः अभूवम्. परिमन्तुरेव परिमन्तूयितं. मन्तु means an offence or guilt. कण्डूदित्वात्स्वार्थे यक्. Vide Amara :—आगोऽपराधो मन्तुश्च. When an error in private was committed by Kausalyā or Daśaratha towards each other, I was held responsible for the guilt. When Daśaratha was angry towards Kausalyā, he would be angry with me. Similarly also Kausalyā when she was angry with Daśaratha. So much was I associated with them. प्रसादे कोपे वा तदनु मदधीनो विधिरभूत्. If they wanted to be reconciled with each other, they would use me as a tool. Likewise also when they wanted to show their anger towards each other. Hence quarrel or peace between them entirely lay in my hands. तत् स्मृत्वा लं वा. Why do I recall those things now? यत् हृदयमवस्कन्ध दहति. All that forcibly drags and burns the heart.

अतिचिरं निरुद्धं निःश्वासस्य विष्फुरणं यस्य तत् अतिचिरनिरुद्धनिःश्वासविष्फुरणं. Her heart remains motionless owing to the breath having stopped. It may be noted that Kausalyā is still under the swoon.

Page 165. कमण्डलूदकेन सिञ्चति. कमण्डलु is a jar used by ascetics, made of earth or wood and provided with

a spout. Janaka sprinkles water from his Kaman-
dalu on Kausalyā's face in order to restore her to
consciousness.

सुहृदिव etc. विधिः प्रथमं मनसः एकरसां सुखप्रदां अनुकूलतां
सुहृदिव प्रकटय्य पुनः अकाण्डविवर्तनदारुणः (सन्) रुजं परिशिनष्टि.
Fate showered favour like a friend at the outset,
but later on exhibited its severe frown. शोभनं हृदयं
यस्य **सुहृत्**. Vide Pāṇini:—सहृद्दृढौ मित्रामित्रयोः. इव like
a friend. प्रकटय्य having exhibited = प्र-कट + णिच् + ल्यप्.
अनुकूलस्य भावः अनुकूलता तां **अनुकूलतां**. तलन्तं स्त्रियां. A
favourable attitude. How is the favourable attitude?
सुखं प्रयच्छतीति तां **सुखप्रदां** yielding pleasure. Further
एकः रसः यस्यां तां **एकरसां** whose sweetness is unalloyed.
प्रथमं at the outset. Fate smiled on them at first.
पुनः but again. अकाण्डे विवर्तनं, तेन दारुणः becoming severe
by an untimely turn. मनसः रुजं The agony of the
heart. **परिशिनष्टि** increases, Present tense 3rd person
singular of शिष्ट्ल विशेषणे of the रुधादि group. This verse
occurs also in Mālatīmādhava, Act IV-7.

स्मरामि I remember. ते, उत्फुल्लं च मुग्धं च मुखमेव पुण्डरीकं
उत्फुल्लमुग्धमुखपुण्डरीकं. The blooming and charming
lotus of your face. The उपमितसमास cannot be
resorted to because of the mention of the common
characteristics of the face and lotus by the words
उत्फुल्ल and मुग्ध. Vide Pāṇini:—उपमितं व्याघ्रादिभिः सामान्याप्रयोगे.
Hence the compound has to be dissolved only as a
रूपकसमास. फुल्ल is derived by adding the suffix त् to the
root जि फला विशरणे. Because Pāṇini has expressly
given the formation as such. Vide Pāṇini:—अनु-
पसर्गात्फुल्लक्षीवकृशोलाघाः. But when Upasarga is added the
forms will be different. For example:—प्रफुल्लः प्रक्षीबितः
प्रकृशितः and प्रोलाघितः. But when the Upasargas उत् and
सं are added to फल्, the forms will be उत्फुल्ल and संफुल्ल.
Vide Vārtika:—उत्फुल्लसंफुल्लयोरुपसंख्यानम्. But sometimes

we have प्रफुल्ल. How to justify the usage? Grammarians treat it as a derivative of फुल्ल विकसने by adding पचाद्यच्. There must be a full stop after मुखपुण्डरीकम्. आरोहत्कौमुदी begins a separate sentence. आरोहन्त्या कौमुद्या सहितः चन्द्रमाः, तद्वत् सुन्दराणि तैः आरोहत्कौमुदीचन्द्रमःसुन्दरैः.

Page 166. अनुकम्पितानि अङ्गानि तैः अङ्गकैः with your tiny limbs as beautiful as the Moon whose moon-shine is on the ascendant. पुनरपि अद्य मे उत्सङ्गम् एहि. Again come and sit on my lap to-day. मे before पुनरपि is a misprint and ought to be deleted. It may be noted there is no corresponding word for मे at that place in the Prākṛt. सर्वदा भणति. He used to say always.

पञ्चप्रसूतेरपि etc. पञ्च प्रसूतयः यस्य तस्य पञ्चप्रसूतेः to one possessed of five children, Śāntā being the eldest. Of all his five children Rāma was dearest to Daśaratha. सुबाहोः शत्रुः सुबाहुशत्रुः. Likewise among his four daughters-in-law, Sītā was the most beloved of Daśaratha. चत्वारः परिमाणमस्य चतुष्कं. Vide Pāṇini:—संख्याया अतिशदन्तायः कन्. वधूनां चतुष्कं तस्मिन् वधूचतुष्के.

Page 167. कन्यायाः किल etc. संबन्धबीजं refers to Sītā. जीवलोक एव नरकं तस्मिन् जीवलोकनरके जीवितं धिक्. धिक्, an Indeclinable meaning 'fie,' governs a noun in the Accusative case. Vide Vārtika :—उभसर्वतसोः कार्या धिगुपर्यादिषु त्रिषु । द्वितीयाम्रेडितान्तेषु ततोऽन्यत्रापि दृश्यते ॥.

वाष्पस्य विश्रामः बाष्पविश्रामः A cessation of tears. विश्राम is a poetic license for विश्रम. Vide Pāṇini:—नोदात्तोपदेशस्य मान्तस्यानाचमेः. अवोचत् Aorist 3rd person singular of वृ. Vide Pāṇini :—ब्रुवो वचिः and वच उं.

Page 168. कल्याणः उदर्कः यस्य तत् कल्याणोदर्कं adjectival to तत् understood, referring to सीतापरित्यजनं. Vide Amara :—उदर्कः फलमुत्तरम्. कुतः How is it possible that it will culminate in happiness ? एते मनोरथाः अतीताः long bygone. मृषा वदनं मृषोद्यं or मृषा उद्यते मृषोद्यं =

मृषा + वद् + क्यप्. Vide Pāṇini:—वदः सुपि क्यप् च. तत् refers to Vasistha's statement—'कल्याणोदकं भविष्यति.' नहि इदं. It will never be a false utterance. हे क्षत्रिये A lady born of the Kṣatriya race is क्षत्रिया or क्षत्रियाणी, whereas the wife of a क्षत्रिय is क्षत्रियी = क्षत्रिय + डीप् by Pāṇini:—पुंयोगादाख्यायाम्. Hence to denote a Kṣatriya's wife of a different caste the word is क्षत्रियी. भवितव्यं तु तेन. It is bound to happen.

आविर्भूतज्योतिषां etc. आविर्भूतं ज्योतिः येषां तेषां आविर्भूतज्योतिषां to those to whom the light has revealed itself as a result of penance, adjectival to ब्राह्मणानां. ये व्याहाराः तेषु संशयः ना भूत्. The absence of the initial augment अ before भू is due to juxtaposition with the negative particle ना. Vide Pāṇini:—न माङ्योगे. In juxtaposition with माङ् Aorist is to be used in the place of every other tense or mood. Vide Pāṇini:—माङि लुङ्. एषां refers to the said inspired Brahmins. वाचि भद्रा लक्ष्मीः निषक्ता. Infallibility attaches to their words. एते विप्लुतार्था वाचं न वदन्ति. Their words never fail.

Page 169. अत्र in this hermitage. शिष्टप्रयुक्तः अनध्यायः शिष्टानध्यायः holiday due to the arrival of great men. न विद्यते अध्यायः (अध्ययनं) यस्मिन् सः अनध्यायः. स्खलितस्य अभावो यथा तथा अस्खलितं adverbial to खेलतां genitive plural of खेलत् Present participle of खेल् to play. सुखमेव सौख्यं, सुखेन लब्धुं शक्यं सुलभं, सुलभं सौख्यं यस्मिंस्तत् सुलभसौख्यं Predicative adjective to बालत्वं. Free from cares, boyhood is a happy life. एतेषां मध्ये in the midst of these boys. क एष दारकः अस्माकं लोचने, शीतले करोति शीतलयति. तत्करोति तदाचष्ट इति णिच्. Who is this boy that cools our eyes? By what means? अङ्गैः through his limbs. How are they? कुमारस्य भावः कौमारं, कौमारस्य लक्ष्मीः कौमारलक्ष्मीः, अवष्टम्भेन सह वर्तन्त इति सावष्टम्भानि, रामभद्रस्य कौमारलक्ष्म्या सावष्टम्भानि distinguished by the features peculiar to the prime of Rāmabhadra's childhood. In other words the features of the boy's limbs

resemble those of Rāma as a boy. तैः रामभद्रकौमारलक्ष्मीसावष्टम्भैः. अवष्टम्भ means विशेष or peculiarity. मुग्धानि च तानि ललितानि च तैः मुग्धललितैः charming and elegant.

Page 170. इदं नाम. It can be gathered that Bhāgīrathī has confidentially informed Arundhatī that the two boys of Rāma are growing in the cottage of Vālmīki. कर्णामृतं. What was once ambrosia to the ears has now become नयनामृतं on account of the subject of that talk being seen with her own eyes. कतरः = किं + डतरच् (स्वार्थे). डतरच् and डतमच् are optionally added to किं, तद् and यद् to denote स्वार्थ as among two or more objects respectively. द्वयोः कतरः, त्रयाणां कतमः. Vide Pāṇini :—कियत्तदे निर्धारणे द्वयोरेकस्य डतरच् and वा बहूनां जातिपरिप्रश्ने डतमच्. कुशलवयोः It may be seen that Arundhatī knows even the names of the two boys of Sītā.

कुवलय etc. Janaka describes the boy in this śloka. दृष्टः (सन्) कोऽयं दृशोः अमृताञ्जनं कुरुते. Who is this that anoints the eye with nectar by his mere sight? How is he? कुवलयस्य दलं, तद्वत् स्निग्धः श्यामश्च कुवलयदलस्निग्धश्यामः attractive and dark like the petal of a blue lotus. शिखण्डकः मण्डनं यस्य शिखण्डकमण्डनः Adorned by his fancifully cut hair. शिखण्डक is the same as काकपक्ष, a peculiar mode of tuft. Boys of the Ikṣvāku race are generally described to wear this kind of tuft. मण्डनं = मडि (भूषायां) + युच्. Vide Pāṇini :—क्रुधमण्डार्थेभ्यश्च e.g. क्रोधनः रोषणः मण्डनः भूषणः. पुण्या श्रीः यस्य सः पुण्यश्रीकः possessed of a holy splendour. श्रियैव by his own lustre. वदूनां परिषत् तां वदुपरिषदं. सभाजयन् Present participle of सभाज प्रीतिदर्शनयोः or प्रीतिसेवनयोः, gracing the the assembly of boys. Further when he is suddenly seen he appears to be Rāma come back as a boy. पुनरिव शिशुर्भूत्वा वत्सः सः रघुनन्दनः. मे is to be taken along with दृशोः. झटिति, suddenly, modifies दृष्टः or कुरुते.

Page 171. The observation of the chamberlain that he must be a Kṣatriya boy is confirmed and substantiated by Janaka by a description of his person and wearing apparel in the śloka चूडाचुम्बित etc. अस्य पृष्ठतः तूणीद्वयं. On his back there is a pair of quivers. पृष्ठतः is formed by adding तस् in सप्तम्यर्थ. How is the pair of quivers? अभितः, चूडया चुम्बितानि कङ्कपत्राणि यस्मिंस्तत् चूडाचुम्बितकङ्कपत्रं. It contains arrows which are touched by his tuft all round. An arrow is called कङ्कपत्र, because it is provided with the feathers of a heron. भस्मनः स्तोमः भस्मस्तोमः a design made of sacred ash. It refers to the त्रिपुण्ड्र or the wearing of sacred ash in three horizontal straight lines. It is different from ऊर्ध्वपुण्ड्र which takes the form of a vertical design. स्तोम ordinarily means a heap. Here it means a design. भस्मस्तोम एव पवित्रं लाञ्छनं यस्य तत् भस्मस्तोमपवित्रलाञ्छनं. The boy's breast bears the holy mark of त्रिपुण्ड्र. अस्य उरः, रुरोः इमां रौरवीं त्वचं धत्ते. On the upper portion of their bodies, the bachelors of the Brahmin, Kṣatriya and Vaiśya castes wear the skin of an antelope, a stag and a goat respectively. Vide Manu :—कार्ष्णरौरवबास्तानि चर्माणि ब्रह्मचारिणः. अस्य अधोवासः the lower cloth of this boy. मञ्जिष्ठया रक्तं माञ्जिष्ठकं. मञ्जिष्ठा is a type of indigo. Hence माञ्जिष्ठक means red silk. The dress on the lower body of the bachelors of the three higher classes is made of flax, silk and wool respectively. Vide Manu :—वसीरन्नानुपूर्व्येण शाणक्षौमाविकानि च. माञ्जिष्ठकं adjectival to अधोवासः. नियन्त्रितं is bound up. By what? मौर्व्या मेखलया by a bowstring as the girdle. For a Brahmin bachelor the girdle must be of Muñja grass consisting of a triple thread. The Kṣatriya boy's girdle is made of a bowstring and that of a Vaiśya boy is flaxen. The Brahmin's मेखला and that of the Vaiśya are triple, and that of the Kṣatriya single, for otherwise it

will cease to be a bowstring. Vide Manu:—मौञ्जी त्रिवृत्समा
श्लक्ष्णा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥
In addition to all these, what other characteristics
of a Kṣatriya are found in the boy ? पाणौ कर्मुकं. There
is the bow in his hand which is characteristic of
the warrior race. He has also **अक्षसूत्रचलयं** अक्षसूत्रस्य
चलयं a circular wreath of beads. And again he has
in his hand **अपरः** another. What is that another ?
पिप्पलस्य विकारः **पैप्पलः** दण्डः a staff made of Pippala
wood. पिप्पल means अश्वत्थ. Vide Amara :—बोधिद्रुमश्चलदलः
पिप्पलः कुञ्जराशनः, अश्वत्थोऽथ. Of course Manu does not
speak of अश्वत्थदण्ड for Kṣatriyas. He speaks only of
banyan and खादिर for a Kṣatriya staff. Vide Manu:—
ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ । पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति
धर्मतः ॥. But Gautama prescribes अश्वत्थ and पीलु for both
Kṣatriyas and Vaiśyas. Vide Gautama Dharma
Sūtra :—बैल्वपालाशौ ब्राह्मणदण्डौ आश्वत्थपैलवौ शेषे ॥ Yama
also lays down अश्वत्थ or खादिर for Kṣatriyas. Perhaps,
the difference in opinion is due to the local
divergences of practice or to the different times.
Anyhow the preponderance of opinion is in favour
of the अश्वत्थ stick for the Kṣatriya. There is a
reference to अश्वत्थदण्ड as characteristic of the Kṣat-
riya in the following śloka of Campu Rāmāyaṇa:—
संक्रान्तवर्णान्तरगाधिसूनोः संपर्कपुण्यादिव रामभद्रः । क्षात्रक्रमापिप्पलदण्डयोग्यः
पलाशदण्डादृतपाणिरासीत् ॥ The verse चूडाचुम्बित occurs also
in Mahāvīracarita Act I-18.

Page 172. कुतो भवः **कुतस्त्यः**. Vide Pāṇini :—
अव्ययात्त्यप्. अथैव वयमागताः A statement of fact by
Arundhatī which does not really meet the ques-
tion of Janaka. The identity of the boy is too
confidential to be disclosed at this stage. वाल्मीकिमेव
गत्वा पृच्छामः, इमं च दारकं ब्रूहि. The word च suggests a
previous implied command viz., वाल्मीकिं पृच्छ. प्रकृष्टं वयः
येषां ते **प्रवयसः** Aged folk. त्वां, द्रष्टुम् इच्छवः दिदृक्षवः. न

भिद्यते सदृत्तं अस्य निर्माणस्य निर्मायत इति निर्माणं तस्य. सदृत्तं the good conduct of such a creation. Creation is here used in the sense of a created being. न भिद्यते, a use of the root भिद् in कर्मकर्तरि. सविनयं निशमितं गृष्टिवचनं येन सः सविनयनिशमितगृष्टिवचनः On hearing Grṣṭi's words with modesty. विसृष्टा अशेषाः दारकाः येन सः विसृष्टाशेषदारकः having left off all the boys. इतोमुखं towards this side. प्रसृत एव स वत्सः.

Page 173. महिम्नामेतस्मिन् etc. Here again Janaka describes the personality of the boy. एतस्मिन् in this boy. महिम्नाम् अतिशयः A wealth of features of greatness. महतो भावः महिमा = महत् + इमनिच्. Vide Pāṇini :—पृथ्वादिभ्य इमनिज्वा. In view of the plural number, महिमन् is to be construed not as mere greatness but as features of greatness. How is the combination of features ? विनयेन शिशिरः cooling or pleasant through humility. मौग्ध्येन मसृणः mild by reason of infancy. But its full potentialities can be observed by skilled persons. विदग्धैः, निःशेषेण ग्रहोतुं शक्यः निर्ग्राह्यः. But it is not perceptible in its fulness to the unskilled. The prominence of the personality will strike the unskilled persons as well though not to the same extent. एषः अतिशयः. This excellence of features संमोहास्थिरमपि मे मनः हरति attracts my heart though insensitive and dull. As what? यद्वत् येन तुल्यं. Vide Pāṇini :—तेन तुल्यं क्रिया चेद्वतिः. परिलघुः अयस्कान्तशकलः a small piece of magnet. अयोधातुमिव a rod of iron. Just as a magnet attracts iron, the superiority of features observed in the boy attracts my heart. बलवान् powerful, qualifies both अतिशयः and शकलः.

अज्ञातानि नाम क्रमः आभिजात्यं च येषां तान् अज्ञातनामक्रमाभिजात्यान्. Elders ought to be respected in their order of rank and heredity. Ignorant as I am of their rank and heredity, in what order am I to pay my respects to them ? अयं refers to the method of

salutation resolved upon by Lava in his mind viz., to salute all the elders simultaneously by one act of prostration as distinguished from a number of salutations to the individual elders. प्रणामानां पर्यायः **प्रणामपर्यायः** a series of salutations.

Page 174. अहो wonder. रामभद्रस्य अनुकरोति, एषः understood. This boy imitates Rāma. The genitive is used in the accusative significance. Vide Pāṇini:—षष्ठी शेषे. In what respect does he imitate Rāma? न केवलं देहबन्धेन not merely by his bodily structure. How is the frame of his body? दरं विकसत् नीलोत्पलं, तद्वत् श्यामलम् उज्ज्वलं च तेन **दरविकसनीलोत्पलश्यामलोज्ज्वलेन** dark and shining like the slightly blown blue lotus. And in what other respect? स्वरेण च also by his voice. How is the voice? कबलितः अरविन्दस्य केसरः, तेन कषायः कण्ठः यस्य, तादृशः कलहंसः, तस्य घोषः, तद्वत् घर्घरः अनुनादः यस्मिन् कर्मणि तत्तथा निर्हादमानः, अत एव दीर्घश्च तेन **कबलितारविन्दकेसरकषायकण्ठकलहंसघर्घरानुनादनिर्हादमानदीर्घेण**. The voice is both resounding and high. It is resounding like the voice of a swan whose throat is lubricated by the morsels of filaments of lotus just taken in. Not only is the physical frame of the body like that, but also his touch. ननु I see. शरीरस्पर्शोऽपि तादृश एव. How is the touch? अकठोरं कमलस्य गर्भं, तद्वत् मृदुलः. It is soft like the tender interior of lotus. जात means वत्स. राजर्षे addressed to Janaka. किं न पश्यसि Don't you see? निपुणं निरूप्यमाणः Observed minutely. मुखचन्द्रेण in respect of a moon-like face. वत्साया मम वध्वा अपि संवदत्येव agrees with my dear daughter-in-law.

Page 175. उन्मत्तीभूतमिव मे हृदयं. The उन्माद or loss of stability is due to the similarity of the boy's features to those of Rāma and Sītā. इतोमुखं towards this boy. विप्रलपति My heart prompts inconsistent thoughts.

वत्सायाश्च etc. Janaka also undergoes a similar change of mind at the sight of the boy which he describes in this verse. वत्सायाश्च रघूद्वहस्य च सैव निखिला आकृतिः अस्मिन् शिशौ, संपृक्ता अत एव प्रतिबिम्बिता च संपृक्तप्रतिबिम्बिता इव अभिव्यज्यते. The entire person of Sīta and of Rāma seems to be reflected in combination in this child. Not merely is his personality like that. सा द्युतिः The splendour due to colour is also the same. सा वाणी The speech is also like that. विनयः स एव. Modesty also is the same as of Rāma and Sītā. सहजः पुण्यानुभावोऽपि असौ. There is also the same natural holy dignity. हा हा दैव Ah fate. उत्क्रान्ताः पन्थानं (पथो वा) तैः उत्पथैः by tracks deviating from the right path, or उत्क्रान्ताः पन्थानः तैः by means of wrong tracks. उत्पथ is formed by adding अ as the समासान्त by Pāṇini :— कृक्पूर्ब्धूःपथामानक्षे. परितः लुवते इति परिलुवं, तदेव पारिलुवं restlessly, adverbial to धावति.

Page 176. अस्ति ते माता. The interrogation here is to be gathered from the intonation. संस्मरसि वा ताम्. वा is a particle of interrogation. Lava replies in the negative. Then Kausalyā asks कस्य त्वं. The answer भगवतो वाल्मीकेः represents the height of child-like simplicity whose thrilling appeal to the hearers knows no bounds. एतावदेव जानामि. This is a still further masterly stroke of the poet at which the listener is all sympathy for the lad in his innocence. नेपथ्ये Having thus worked upon the feelings of the spectators to their climax, the poet draws away their attention to the sudden announcement of Candraketu that his soldiers ought not to trespass upon the sites adjoining the hermitage. Arundhatī and Janaka at once recognize that it is Candraketu that has come in guard of the sacrificial horse. मेधं (हिंसां) अर्हतीति मेध्यः, or मेधस्य (यागस्य) अयं मेध्यः, स चासौ अश्वश्च, तस्य रक्षा, तस्यां प्रसङ्गः तस्मात् मेध्याश्वरक्षाप्रसङ्गात्.

शोभनो दिवसः सुदिवसः. Since child Candraketu has come, it is a happy day. The letters of the word आज्ञापयति fall on Kausalyā's ears like drops of nectar.

Page 177. Then Lava hears from Janaka, who this Candraketu is. The statement of Lava राजर्षेर्दोहित्रः addressed to Janaka himself heightens the effect of the genial type of humour in which the poet excels. विहस्य The laughter of Arundhatī serves a double purpose. As far as the boy is concerned, she laughs because of his extraordinary mastery in the legend of Rāmāyaṇa. To Janaka and others, it is obvious that she laughs because of the boy's ignorance that his words are addressed to Janaka himself. Then Janaka vainly hopes to get some clue from this boy as to the later history of Sītā. The clever Vālmīki has not taught the boy about it. So Janaka is baffled in his attempt. पूर्व श्रुतः श्रुतपूर्वः. भूतपूर्वे चरट् इति निर्देशात् पूर्वशब्दस्य परनिपातः. प्रबन्धान्तरेण in the form of a separate work. अतिशयेन रसः अस्यास्तीति रसवान् abounding in emotion. अभिनेयः अर्थः यस्य सः अभिनेयार्थः whose plot is worthy of being staged. In other words, whose plot has been fitly dramatised. स्वहस्तलिखितं. That portion of the story was written by his own hand by Vālmīki, not dictated.

Page 178. तूर्यस्येदं त्रिप्रमाणं तौर्यत्रिकं is a collective noun to denote dance, music and instrument. Vide Amara:—तौर्यत्रिकं नृत्तगीतवाद्यं नाट्यामिदं त्रयम्. Sūtradhāra means one who leads i.e. the founder. Bharata is the founder of dramaturgy and the author of Nāṭya Śāstra which he propounded in the form of Sūtras. There is also a reading तौर्यत्रिकसूत्रकारस्य which means the author of Nāṭya Sūtras. Vālmīki dramatised that portion of the plot, wrote it with his own hand and sent it to Bharata in order to have it staged by celestial damsels. आकूततरं mysterious and

pregnant with meaning. आस्था means partiality. अन्ते वसन्तीति **अन्तेवासिनः** lit. those who live near, is an example of अलुक्समास formed by applying the rule of Pāṇini:—शयवासवासिष्वकालात्. अनुयात्रायां नियुक्तः **आनुयात्रिकः** = अनु-यात्रा + ठक्. Vide Pāṇini :—तत्र नियुक्तः. An escort. चपस्य (वेणोः) विकारः चापं, चापं पाणौ यस्य **चापपाणिः** with the bow in hand. प्रमादस्य अपनोदः तस्मै **प्रमादापनोदार्थ** to guard against negligence, lest the book should get into others' hands. अस्माकं भ्राता **अस्मद्भ्राता**. आर्यः revered, suggests that Kuśa is his elder brother. ज्यायान् and ज्येष्ठ are respectively the comparative and superlative degrees of वृद्ध as also of प्रशस्य. Vide Pāṇini :—प्रशस्यस्य श्रः, ज्य च, ज्यादादीयसः and वृद्धस्य च. Alternative forms of प्रशस्य in the comparative and superlative degrees are श्रेयस् and श्रेष्ठ. Alternative forms of वृद्ध in the comparative and superlative degrees are वर्षीयस् and वर्षिष्ठ. प्रसवस्य अनुक्रमः तेन **प्रसवानुक्रमेण** in the order of delivery, not in the order of conception. Seniority among twins is fixed by the order of their birth. Vide Manu :—जन्मज्येष्ठेन चाह्वानं सुब्रह्मण्यास्वपि स्मृतम् । यमयोश्चैव गर्भेषु जन्मतो ज्येष्ठता स्मृता ॥. स किल ज्यायान् किल denotes that it is so stated. यमेन जातौ **यमजौ**.

Page 179. अलीकः पौराणाम् अपवादः, तेन उद्विग्नः तेन **अलीकपौरापवादोद्विग्नेन** afraid of the false scandal of the citizens. राज्ञा Being a king, the pleasure of his subjects is his paramount concern. **निर्वासितां** Past passive participle of the causal of वस् with निर्. आसन्ना प्रसववेदना यस्यास्तां **आसन्नप्रसववेदनां**. एकैव एकाकिनी = एक + आकिनच् + ङीप्. तां **एकाकिनीं**. एक will take the suffix आकिनच् in स्वार्थ when it means 'without assistance.' Vide Pāṇini :—एकादाकिनच्चासहाये. शरीरं कुसुममिव तस्य **शरीरकुसुमस्य**.

नूनं etc. त्वया परिभवं च घोरं वनं च प्रसवकालकृतां तां व्यथां च अवाप्य क्रव्याद्गणेषु परितः परिवारयत्सु शरणमिति असकृत् स्मृतोऽस्मि नूनं. परिभव refers to the insult due to scandal, वनं to the

forest where she was abandoned. **क्रव्यं अदन्तीति क्रव्यादः**, तेषां गणेषु **क्रव्याद्गणेषु** परिवारयत्सु (सत्सु) When the beasts of prey surrounded you on all sides. असकृत् often.

Page 180. लवः सबहुमानखेदकौतुकं पश्यति. बहुमान is due to their greatness, खेद to their grief of separation from Sītā, and कौतुक because of the rarity of their sight. निर्गताः मर्यादायाः निर्मर्यादाः, तेषां भावः **निर्मर्यादता** Unbridled nature. दुष्टः आत्मा येषां तेषां **दुरात्मनां** पौराणां Of citizens possessed of a foul mind. क्षिप्रकारिता. क्षिप्रकारि means a person who does things briskly, but here hastily.

एतद्वैशस etc. विशसनमेव वैशसः, स एव वज्रं, तस्य घोरं पतनं **वैशसवज्रघोरपतनं** terrible fall of thunderbolt in the form of grief due to Sītā's scandal ever torturing my heart. **शश्वत्** Indeclinable meaning 'always.' उत्पश्यतः मम to me who brood over the said crash. क्रोधस्य झटिति ज्वलितुं (अयम्) अवसरः This is the occasion for my fury to blaze all of a sudden. By what means? चापेन शापेन वा by means of my bow or my curse. This shows the proficiency of Janaka to destroy the world by both means, he being matchless both as a Kṣatriya and as a sage.

Page 181. **एतद्धि** etc. एतत् refers to avenging one's self both by arms and by will-power. परिभूतानां Those who are insulted. प्रशस्तं मनः एषामिति **मनस्विनः** = मनस् + विनि. Vide Pāṇini:—अस्मायामेधास्रजो विनिः. प्रायस्य चित्तं **प्रायश्चित्तं**. प्रायं पापं विजानीयाच्चित्तं तस्य विशोधनम्. चित्त takes the initial augment सुट् after प्राय. Vide Vārtika:—प्रायस्य चित्तिचित्तयोः. A clearance of the sin. In the context प्रायश्चित्त denotes an outlet for insult. Arundhatī forbids Janaka to exercise either his bow or his curse. For, Rāma being his child and the subjects being helpless deserve protection. Accordingly Janaka withdraws his anger.

शान्तं etc. वा means अथ वा. I should not pursue the idea of fighting or cursing. तदुभयं शान्तं = शमं.

एतु. Vide Pāṇini :—आशंसायां भूतवच्च. Let both subside. रघुनन्दने with reference to Rāma. Why ? यत् यस्मात्, सः understood. मे पुत्ररूपं भाण्डं पुत्रभाण्डं He is my son and priceless treasure. Then what is to be done in the case of citizens who are scandal-mongers ? Even so in their case. For there are a number of Brahmins, children, old men and imbecile persons and womenfolk among them who ought not to be subjected to the mischief either of my bow or of my anathema. भूयिष्ठाः द्विजाश्च बालाश्च वृद्धाश्च विकलाश्च स्त्रैणाश्च यस्मिन् सः भूयिष्ठद्विजबालवृद्धविकलस्त्रैणः. स्त्रीणां समूहः स्त्रैणः = स्त्री + नञ् (तस्य समूह इत्यर्थे). Vide Pāṇini :—स्त्रीपुंसाभ्यां नञ्सञ्जौ भवनात्. विकल means persons of deformed limbs, the hunch-backed, the maimed and the dwarfs, the deaf and dumb, the blind, the lame and so on.

अश्वोऽश्व इति etc. The curiosity of the boy-pupils is roused to its utmost by the rare sight of a horse. It causes the greatest sensation among the friends of Lava, and they urge Lava also to have the rare pleasure of looking at the horse. Lava no doubt is very eager to see the horse and apologetically leaves the company of the elders as if out of pressure from his friends. The simplicity and innocence of the boys exhibited in the description of the horse afford a good deal of mirth to the reader. At this portion of the drama Bhavabhūti exhibits his unique mastery over the benign type of humour. His profundity in the intellectual type of humour has already been noticed in the Interlude to this Act, where he scoffingly deals with holy commandments and holy sages. Whereas the intellectual type of humour is based upon scorn and detachment from the subject, the benign type is based upon sympathy and attachment. Whereas

the one type is dispassionate, the other is emotional. It is remarkable that our poet exhibits his skill in both the types of humour in the same Act, one at the beginning and the other towards the end. The later development of the plot setting out the matchless daring of Lava in arresting the sacrificial horse, his triumphant challenge to the warriors of Candraketu and his bravery and enthusiasm in battle—all these details keep the reader's sense of mirth at a high level. To the boys the horse is a भूतविशेष a peculiar animal. जनपदेष्वनुश्रूयते. They had only heard of him till now. अधुना प्रत्यक्षीकृतः. They have now actually seen him with their own eyes. व्रतस्य पशवः, तेषां समाम्नायः तस्मिन् व्रतपशुसमाम्नाये. Lava remembers the horse as one included in the list of animals used in sacrifices. संग्रामाय प्रभवति सांग्रामिकः तस्मिन् सांग्रामिके. In the chapter on war. सांग्रामिक = संग्राम + ठक्. Vide Pāṇini :—तस्मै प्रभवति संतापातिभ्यः. संग्राम is included in the संतापादि group.

Page 182. तद्ब्रूत कीदृशः. Tell me how he is. The guileless simplicity of this query will never fail to rouse the sympathy of the reader. अरे Interjection used by the boys in impatience due to Lava's query.

पश्चात्पुच्छं etc. The sense of humour reaches its acme in the description of the horse in this verse. पश्चात् विपुलं पुच्छं वहति He has a big tail at his back. तच्च अजस्रं धूनीति. The root धू occurs in the 5th, 6th, 9th and 10th conjugations. The root धू (विधूनने) of the 6th conjugation is Parasmaipadī, whereas the other three roots are उभयपदी. The form of the root of the 6th conjugation is धुवाते. The forms of the root धून् कम्पने of the 9th conjugation are धुनाति and धुनीते. Vide Pāṇini :—प्वादीनां ह्रस्वः. In the 10th conjugation the root धून् कम्पने has three forms. धूनयति, धवति and धवते. धूनयति is due to the Vārtika धून्प्रीजोर्नुग्वक्तव्यः. धवाते and

धवते are due to the optional omission of णिच्. Roots of the 10th conjugation beginning from युञ् and ending with धृष in the Dhātupāṭha drop their णिच् optionally by the Gāṇasūtra अधृषाद्वा. The root धू being included in this list, it takes the alternative forms with and without णिच्. In the 5th conjugation the root धुञ् कम्पने is mentioned, of which the forms are धुनोति and धुनुते. In the place of धुञ् in the 5th conjugation, there is also a reading धूञ्, and the forms of the same are धूनोति and धूनुते. The variety of forms taken by the root धू is illustrated in a śloka of कविरहस्य cited in Siddhānta Kaumudī :—धूनोति चम्पकवनानि धुनोत्यशोकं चूतं धुनाति धुवति स्फुटितातिमुक्तम् । वायुर्विधूनयति चम्पकपुष्परेणून् यत्कानने धवति चन्दनमञ्जरीश्च ॥. In the context it is apparent that धूनोति is formed from the root धू of the 5th conjugation. The horse shakes his tail incessantly. दीर्घा ग्रीवा यस्य सः दीर्घग्रीवः सः भवति. He has a long neck. तस्य खुराः चत्वार एव. His hoofs are four in number, not eight as in the case of cows and other animals. शष्पाण्यत्ति. He eats fresh grass. Vide Amara :—शष्पं बालतृणम् आम्रस्येव मात्रा (परिमाणं) येषां तान् आम्रमात्रान्. शकृत्पिण्डकान् प्रकिरति. He discharges excretion in the form of balls as big as mangoes. किं व्याख्यानैः What is the use of wasting time over description ? स पुनः दूरं व्रजति. He goes far off. एह्येहि यामः come, we shall go. There is no time to lose. The notable hilarity of the boys roused by a simple incident of this kind will elicit a sympathetic laughter from any person.

अजिने हस्तयोश्च आकर्षन्ति The boys drag Lava by the skin-garment worn by him and by his hands. The picture presented by this stage-direction deepens the humour of the situation. कौतुकस्य उपरोधः, तेन सहितः विनयः यस्मिन् कर्मणि तत्तथा सकौतुकोपरोधविनयं. With his modesty due to the presence of elders, Lava tries to suppress his enthusiasm for seeing the horse.

एवमेभिर्नीतोऽस्मि He cleverly throws the blame on his friends. इति त्वरितं परिक्रामति. Strictly speaking, this stage-direction will have to be taken in an extended sense. It does not merely mean 'Lava walks about in haste.' It must be construed to mean also that Lava walks about in haste and makes an exit from the stage along with other boys. Otherwise the stage-direction प्रविश्य वटवः which comes later on will be inconsistent.

Page 183. उन्नतीभूय raising the stature and lifting the face. अदर्पः दर्पः संपद्यमानो भवन् दर्पायमाणः = दर्प + क्यप्. Vide Pāṇini:—लोहितादिडाज्भ्यः क्यप्. दर्प is included in the लोहितादि group. दर्पशब्दः वृत्तिविषये तद्वति वर्तते. तं दर्पायमाणं. दीर्घम् आयुः (आशंसनीयतया) यस्य तं दीर्घायुषं merely means. 'May he live long.' The chamberlain enters and conveys the reply of Vālmīki—'You shall know it in due course.' After the exit of the elderly folk, we are left alone with the merry boys running after the horse. अश्वमेधम् अर्हतीति आश्वमेधिकः = अश्वमेध + ठक्. Vide Pāṇini:—तदर्हति. इति दृष्टमवगतं च. काण्डं a chapter in the Vedas. Vedas ordain that the horse of Aśva-medha should be guarded by a hundred persons with armour, a hundred persons with sticks and a hundred with arrows.

Page 184. अपि वा तत् प्रायेण तत्प्रायं. This is a peculiar compound for which warrant is to be sought for under the Yogavibhāga interpretation of सह सुप्. That the word प्राय can be used to sound in तुल्यार्थ is explained by Kṣīrasvāmin in commenting upon the word प्राय under Amara:—प्रायो भूम्न्यन्तगमने. Vide Kṣīrasvāmin:—तुल्ये च यथा—मूर्खप्रायः, अत्र अपि वा मूर्खः प्रायेणेति व्युत्पत्तिः. विश्वं विजेतुं शीलं येषां तेषां विश्वविजयिनां, ताच्छील्ये णिनिः. ऊर्जः (वीर्यम्) अस्यास्तीति ऊर्जस्वलः = ऊर्जस् + वलच् due to निपातन by Pāṇini in मत्वर्थ—ज्योत्स्नातमिस्राशृङ्गिणोर्जस्विनूर्जस्वलगोमिन्मलिनमलीमसाः. सर्वक्षत्रियान् अभिक्षिणं परिभवतीति

सर्वशत्रियपरि-भावी = भू + णिनि. Vide Pāṇini :—बहुलमाभीक्ष्ण्ये. महान् powerful. उत्कर्षस्य निकषः उत्कर्षनिकषः. निकष means touchstone. Vide Amara :—शाणस्तु निकषः कषः.

योऽयमश्वः etc. This verse is a reply by the soldiers of Candraketu to the question of Lava's mates. योऽयमश्वः What is seen as the horse. इयं पताका. This is a banner establishing the glory of its owner. The word इयं though it refers to अश्वः is used in the feminine gender, because of the predominance of पताका which is the विधेय or predicate. Glory may be due either to valour, magnanimity, charity or the like. The soldiers are therefore not content with saying that it is a banner of glory. So they say अथवा वीरघोषणा. It is a proclamation of heroism. This is necessary to rouse the martial spirit in Lava. Whose proclamation is it? सप्तानां लोकानां एकः वीरः तस्य सप्तलोकैकवीरस्य. The only warrior in all the seven worlds. दशकण्ठस्य कुलं द्वेष्टीति तस्य दशकण्ठकुलद्विषः. Note that each adjective is calculated to rouse more and more the heroic spirit in Lava. In fact he gives expression to that idea—अहो संदीपन्नान्यक्षराणि. The words are calculated to make one blaze with fury. The boys admire the intelligence of Lava inasmuch as he has discovered the horse to belong to an Aśvamedha sacrifice. प्रकर्षेण जानातीति प्रज्ञः = प्र-ज्ञा + क. Vide Pāṇini :—इगुपधज्ञाप्रीकिरः कः. प्रज्ञ एव प्राज्ञः = प्रज्ञ + अण्. Vide Pāṇini :—प्रज्ञादिभ्यश्च. Lava asks 'Are there no Kṣatriyas in the world ?'

Page 185. धिक् जात्मान्. Down with these scoundrels. यदि ते सन्ति. If there are Kṣatriyas alive, but not Kṣatriyas of the real type. सन्त्वेव. Let them be. The idea is, 'They are not fit to be called Kṣatriyas. I am not one of those.' केयमद्य विभीषिका. What is all this vain threat of yours ? भीषयितुम् इच्छा विभीषा विभीषैव विभीषिका Desire to rouse fear. एभिरुक्तैः किम्. Why

all this talk ? Let me put it to action. अधुना तां वः पताकां हरामि. I now seize your banner by force.

हे वटवः Lava gives a direction to his fellow-pupils to surround the horse, to pelt him with stones and bring him back. अभिघ्नन्तः Decline :—घ्नन् घ्नन्तौ घ्नन्तः. Present participle of हन्. उप (समीपे) नयत. Bring him near. The Ātmanepada is not used, because the root is not employed in any of the meanings referred to in the Sūtra :—संमाननोत्सञ्जनाचार्यकरणेषु नियः. रोहिद् feminine, means a doe, more often used in Vedic literature. रोहितां मध्ये in the midst of she-deer. Lava thinks that this poor creature is fit to move only in the midst of does, not even of male deer. वराकः suggests the pitiable condition of the horse. For otherwise he is doomed to death at the Aśvamedha sacrifice. चरतु. Let him freely roam about and not meet with slaughter which is bound to take place at the sacrifice if he is let off. तीक्ष्णं दण्डं धारयन्तीति तीक्ष्णदण्डधराः raising sharp weapons. आयुधेन जीवन्तीति आयुधीयाः = आयुध + छ. Vide Pāṇini :—आयुधाच्छ च. आयुधीयानां श्रेणयः आयुधीयश्रेणयः arrays of armed soldiers.

Page 186. शिशोरपि. Though you are a child, they cannot tolerate your haughty words. आर्यश्चासौ संतानश्च आर्यसंतानः of noble birth. Since he will not excuse us if we act of our own accord without his bidding, we refrain from punishing you at once. सः नाद्यापि परागतः He has not yet arrived. Why ? अपूर्वस्य अरण्यस्य दर्शनं, तस्मिन् कुतूहलं, तेन आक्षिप्तं हृदयं यस्य अपूर्वारण्यदर्शनकुतूहलाक्षिप्तहृदयः Because his heart is absorbed in the curiosity roused by the sight of this rare forest. Before he comes, run away stealthily into this wilderness. The companions of Lava also urge him to run away. कृतमश्वेन. कृतं means अलं. शराः अस्यन्ते एभिरिति शरासनानि, विष्फुरितानि शरासनानि यासां ताः विष्फुरितशरासनाः. With bows strung. The initial स् of स्फुर् optionally changes

to ष् when preceded by निस्, नि or वि. Vide Pāṇini :—
 स्फुरतिस्फुलत्योर्निर्विभ्यः. आयुधीयश्रेणयः कुमारं तर्जयन्ति. आश्रमस्य
 पदं the place of hermitage. Vide Amara :—पदं
 व्यवसितत्राणस्थानलक्ष्मांघ्रिवस्तुषु. इतः दूरे It is far off from this
 place. हरिणानां प्लुतकानि तैः हरिणप्लुतकैः with the gallop
 characteristic of deer. पलायामहे Present tense 1st
 person plural of अय् with परा 1st conjugation Ātmanepada.
 The repha in an upasarga when prefixed to
 the root अय् changes to ल्. Vide Pāṇini :—उपसर्गस्यायतौ.
 किं नाम विष्फारयन्ति शस्त्राणि. Do they flourish their weapons ?
 विष्फारयन्ति. स्फायन्त इति स्फाराणि = स्फाय् + रक्. Vide
 Unādisūtra :—स्फायितञ्चि.... विशेषेण स्फाराणि विष्फाराणि. The
 cerebralisation of the initial स् is due to Pāṇini :—
 सुषामादिषु च. विष्फाराणि कुर्वन्ति विष्फारयन्ति = विष्फार + णिच् (तत्क-
 रोतीत्यर्थे). Vide Vārtika :—प्रातिपदिकाद्धात्वर्थे बहुलमिष्टवच्च. Or,
 स्फर् in the Dhātupāṭha is an alternative reading of
 स्फुर् in the 6th conjugation. स्फरति. The causal of it
 will be स्फारयति. The cerebralisation of the initial स्
 in स्फर् is to be traced to the rule of Pāṇini which, if
 the root is स्फर् instead of स्फुर् in the Dhātupāṭha, is
 to be read as स्फरतिस्फुलत्योर्निर्विभ्यः. . आरोपयन् Present
 participle of the causal of रुह् with आ.

ज्याजिह्वया etc. एतत् चापं, ग्रासे प्रसक्तः हसंश्च अन्तकः, तस्य
 वक्त्रयन्त्रं (वक्त्रस्य यन्त्रं उदरं), तस्य जृम्भा, तां विडम्बितुं शीलमस्य
 ग्रासप्रसक्तहसदन्तकवक्त्रयन्त्रजृम्भाविडम्बि अस्तु. Let this
 bow imitate the wide open cavity of the mouth
 of Death eager to devour and laughing boisterously.
 Just as the God of Death with mouth wide open at
 the deluge will devour the whole Universe, in the
 same way, my bow will work destruction. What
 are the common characteristics of the wide open
 mouth of Death and this bow ? ज्या जिह्वेव तथा ज्याजिह्वया.
 वलयिते उत्कटे कोटिदंष्ट्रे (कोटी दंष्ट्रे इव) यस्य तत् वलयितोत्कटको-
 टिदंष्ट्रं. The frightful edges like the frightful jaws
 of death are encircled by the bowstring which

resembles the tongue of Death. As applied to the उपमान the following is the construction. ज्येव जिह्वा तया ज्याजिह्वया. वलयिते उत्कटकोटी (उत्कटे कोटी ययोस्ते) दंष्ट्रे यस्मिस्तत्. The jaws of death are possessed of sharp edges and encircled by the tongue of Death resembling a bowstring. Further how are both ? उद्गारः अस्यास्तीति उद्गारी, घनवत् घर्घरः घनघर्घरः, उद्गारी घोरः घनघर्घरश्च घाषः यस्मिस्तत् उद्गारिघोरघनघर्घरघोषं whose noise is resounding, frightful and resembles the thunder of clouds. The meaning is the same in both cases. Further how are they ? विकटम् उदरं यस्य तत् विकटोदरं. The space enclosed by the string and the bow when it is drawn is huge. Similarly the space covered by the opened mouth of death is huge. This verse occurs also in Mahāvīracarita, Act III verse 29. This serves as a precursor to the terrible battle between Lava and Candraketu which is to take place later on. The Vṛtti or the poetic dicton of this verse is आरभटी which is generally resorted to when delineating the रौद्ररस or the frightful emotion whose स्थायिभाव is क्रोध. ओजस् and कान्ति are qualities characteristic of the आरभटीवृत्ति. कान्ति consists in the jumbling of high-sounding words, and ओजस् in lengthy compounds. Vide :—कान्तिरुद्धटपदत्वं and ओजः समासभूयस्त्वं This verse consists of at least three lengthy compounds. It also contains sounds which have a stinging effect on the ear, like कटघरषत्रभ and so on. Hence the Raudra rasa which is a suitable accessory to Vīra is couched in an appropriate poetic diction in this verse. The figure of speech is Upamā which in its turn suggests the inexorable fatality likely to result from Lava's use of his bow.

End of the Fourth Act.

THE FIFTH ACT

Page 187. **नेपथ्ये** It may be presumed that the person who speaks from behind the scenes is the one who in reply to the query of Vālmīki's pupils announced that the horse belonged to the Aśva-medha sacrifice of Rāma, who on hearing the furious words of Lava stated अरे महाराजं प्रति कुतः क्षत्रियाः and who on hearing the contemptuous words of Lava धिग् जाल्मान् entered the stage angrily and stated to Lava धिक् चपल and also indicated the arrival of Candraketu in the former Act. That character now calls back the soldiers who were fleeing from the battle out of fear from Lava. सेनायां भवाः सैनिकाः He assures them of their having got a good support. जातं जातमवलम्बनमस्माकं. What sort of support? Our leader Candraketu has come upon the scene. Hence there is no need for fear any further.

Page 188. **नन्वेष** etc. The arrival of Candraketu is described in this verse. ननु Believe me. एष चन्द्रकेतुः नः प्रधनं श्रुत्वा उपैति. On hearing of our battle, Candraketu comes here. प्रधनं battle. Vide Amara:—युद्धमायोधनं जन्यं प्रधनं प्रविदारणम्. By what means does he come? रथेन by the chariot. How is the chariot? त्वरा संजाता अस्य त्वरितः, तादृशः सुमन्त्रः, तेन नुद्यमानाः व्यावल्गन्तः प्रजवनाश्च वाजिनः यस्मिन् तेन त्वरितसुमन्त्रनुद्यमाना गवल्गत्प्रजवनवाजिना Its horses are driven by Sumantra in extreme haste, and in consequence they move and run swiftly. प्रजवितुं शीलमेषामिति प्रजवनाः = प्र-जु + युच्. Vide Pāṇini:—जुचंक्रम्यदंष्ट्रम्यसृष्टिज्वलशुचलषपतपदः and its Vṛtti:—जु इति सौत्रो धातुर्गतौ वेगे च. जवनः a swift horse. Vide Amara:—जवनस्तु जवाधिकः. That Candraketu has surely come is suggested by the adjective उत्खात etc. उत्खातः प्रचलितः कोविदार एव केतुः यस्य सः उत्खातप्रचलितकोविदारकेतुः.

कोविदार is the name of a tree. Vide Amara:—कोविदारे चमरिकः कुदालो युगपत्रकः. Vide Kṣīrasvāmin:—कोः भूमेः विदारणात् कोविदारः. It is so-called because it cleaves the earth, perhaps by its roots. Candraketu's flag-staff bears the emblem of a कोविदार tree which is उत्खात deeply fixed and प्रचलित waving.

सुमन्त्रः साराथिः यस्मिन् तेन सुमन्त्रसारथिना. रथेन, धनुः पाणौ यस्य धनुष्पाणिः. The षत्व of the final स् in धनुस् is due to Pāṇini:—नित्यं समासेऽनुत्तरपदस्थस्य. The final visarga of a word ending in इस् or उस् as the first member of a compound becomes ष when followed by a word beginning with any letter of the Guttural or Labial class. साद्भुतहर्षसंभ्रमः The wonderment of Candraketu is due to the heroism of Lava which he had heard of. His joy is due to the acquisition of an equal match in battle, and excitement due to the slaughter of his followers.

Page 189. किरति etc. कोऽपि अयं वीरपोतः समरशिरसि चमूनामुपरि शरतुषारं किरति. कोऽपि a peculiar. अयं वीरपोतः this boy-hero. वीर एव पोतः वीरपोतः. Vide Amara:—पोतः पाकोऽर्भको डिम्भः पृथुकः शाबकः शिशुः. समरस्य शिरसि समरशिरसि in the forefront of battle. शरमयं तुषारं शरतुषारं mist formed of arrows. किरति from कृ to scatter, 6th conjugation. Where does he shower his arrows? चमूनाम् उपरि over the armies. By what means? कर्मुकेण. By means of his bow. कर्मणे प्रभवति कर्मुकं. Vide Pāṇini:—कर्मण उक्ञ्. How is the bow? अविरतं यथा तथा गुणेन गुञ्जन्त्यौ कोटी यस्य तेन अविरतगुणगुञ्जत्कोटिना. Its both edges are incessantly noisy with its twang. गुण means string. For the different meanings of गुण, see Amara:—मौर्व्या द्रव्याश्रिते सत्वशौर्यसंध्यादिके गुणः and also Kṣīrasvāmin:—रज्ज्वप्रधानसूदेन्द्रियभोगेष्वपि. गुञ्जत Present participle of गुजि (अव्यक्ते शब्दे). How is the boy-hero? कलितः किञ्चित्कोपः, तेन रज्यन्ती मुखश्रीः यस्य सः कलितकिञ्चित्कोपरज्यन्मुखश्रीः. The colour of his face reddens

with slight fury brought into play. Further चञ्चल्यः पञ्च
चूडाः यस्य सः चञ्चत्पञ्चचूडः His fivefold tuft of hair is
tossing about due to his operating on the bow. Children of Raghu's dynasty are generally reputed
to have a fivefold tuft of hair.

मुनिजन etc. मुनिजनशिशुः मे कौतुकं करोति. The hermit-
boy rouses curiosity in me. How is he ? सेना एव सैन्यानि.
चतुर्वर्णादित्वात्ष्यच्. तेषां सन्धैः सैन्यसन्धैः संवृतः एकः He is sur-
rounded by hosts, and he is single. Further how is
he ? रघुवंशस्य नवः अप्रसिद्धप्ररोह इव like a new obscure
sprout of Raghu's race. How does he fill me with
curiosity ? दलिताः करिकपोलानां ग्रन्थयः येन, तादृशः टङ्कारः, तेन घोरं
ज्वलितानि शराणां सहस्राणि तैः दलितकरिकपोलग्रन्थितङ्कारघोरज्व-
लितशरसहस्रैः by means of his thousands of arrows
which blaze frightfully, producing the twang which
is so sharp and loud as to pierce the temples of
elephants. Then Sumantra gives expression to his
impression on seeing Lava.

Page 190. अतिशयितः सुराणाम् असुराणां च प्रभावः येन तं
अतिशयितसुरासुरप्रभावं शिशुमवलोक्य On seeing the boy
who surpasses Devas and Aśuras by his valour.
Further how is he ? तवैव तुल्यरूपं His person totally
resembles yours. रघुनन्दनं स्मरामि. I recall Rāma to my
mind. Rāma at what stage ? कुशिकसुतमखद्विषां प्रमाथे धृत-
धनुषं Rāma holding his bow at the crushing of the
enemies who caused obstruction to the sacrifice of
Viśvāmitra. प्रमाथ = प्र-मथ् + घञ्. धृतं धनुः येन तं धृतधनुषं.
Strictly speaking the form will be धृतधन्वानं, because a
Bahuvrīhi ending in धनुस् takes अनङ् by the rule of
Pāṇini:—धनुषश्च. Hence the absence of अनङ् is to be
justified on the principle—समासान्तविधिरनित्यः.

Page 191. मम तु हृदयमपत्रपते. On the other hand
my mind feels ashamed. Why ? एकमुद्दिश्य भूयसामारम्भ
इति. That so many strive together to fight a single
person. भूयस् Comparative degree of बहु.

अयं हि etc. This verse describes the attack of one small boy by a large body of persons. अयं हि शिशुः. This one is a child, whereas his opponents are of mature age. एककः He is single, whereas his opponents are many. एक एव एककः = एक + कन्. Vide Pāṇini:—एकादाकिनच्चासहाये. What of him? बलैः आवृतः. He is surrounded by forces. How are the forces? भूरयः स्फुरन्तः करालाश्च कराः, तेषां कन्दल्यः, ताभिः जटिलानि शस्त्राणां जालानि येषां तैः भूरिस्फुरत्करालकरकन्दलीजटिलशस्त्रजालैः. They have weapons in plenty, and those weapons possess an abundance of terrific lustre. कर means rays and कन्दली sprouting forth. Further how are the forces? कणन्त्यः कनककिङ्किण्यः, ताभिः झणझणायितानि रयन्दनानि येषां तैः कणत्कनककिङ्किणीझणझणायितस्यन्दनैः. They are driving on chariots jingling with golden petty bells and further—अमन्दः मदः, तेन दुर्दिनं, तत्कृतः द्विरदः, तेषां डामरः येषु तैः अमन्दमददुर्दिनद्विरदडामरैः. The forces abound in a display of elephants which cause darkness everywhere by a profuse overflow of rut. दुर्दिन means a cloudy day. Vide Amara:—मेघच्छन्नेऽहि दुर्दिनं. There are a great many elephants in the army. They are infatuated. So rut streams forth in plenty and covers the whole area. Rut being black and the earth being covered all over with it, darkness is caused everywhere and the impression of a cloudy day is created. The compound between दुर्दिन and द्विरद is based on the model of शकपार्थिव. शकप्रियः पार्थिवः शकपार्थिवः. दुर्दिनकरो द्विरदः दुर्दिनद्विरदः, दुर्दिनद्विरदानां डामरः येषु. The compound is dissolved as a व्यधिकरणबहुव्रीहि.

Page 192. नालं न पर्याप्तिः. समस्त combined. व्यस्त separate.

आगर्जद्गिरि etc. The slaughter of the army of Candraketu by Lava is described in this verse. कुञ्जर means an elephant. कुञ्जौ (कुम्भाधोगतौ) दंष्ट्रे वा स्तोऽस्य कुञ्जरः.

Vide Vārtika :—खमुखकुञ्जेष्वो रो वक्तव्यः or कुञ्जेषु रमते (ङः). कुञ्जराणां घटा कुञ्जरघटा, आगर्जन्तः गिरीणां कुञ्जाः यया सा आगर्जद्विरिकुञ्जा, तादृशी कुञ्जरघटा, विस्तीर्णः कर्णयोः ज्वरः येन सः विस्तीर्णकर्णज्वरः, ज्यायाः निघोषः, ज्यानिघोषः आगर्जद्विरिकुञ्जकुञ्जरघटायाः विस्तीर्णकर्णज्वरः ज्यानिघोषः तं आगर्जद्विरिकुञ्जकुञ्जरघटाविस्तीर्णकर्णज्वरज्यानिघोषं. Elephants occupy the bushes on mountains. The bushes are filled with noise by the yelling of those elephants. The twang of the bowstring of Lava pierces the ears of such elephants and increases their pain. अमन्दाश्च ते दुन्दुभीनां रवाश्च तैः अमन्ददुन्दुभिरवैः आध्मातं. The sound of the twang is augmented by the beat of drums from Candraketu's camp. आध्मातं from ध्मा with आ to blow forward. The beat of drums pushes forward the sound of the twang. In other words the noise of drums joins with that of the bowstring. उज्जृम्भयन् making the noise swell up. वीरः The hero Lava, वेल्लन्ति भैरवाणि रुण्डानां खण्डानि, तेषां निकरैः वेल्लद्भैरवरुण्डखण्डनिकरैः by heaps of the moving and frightful parts of headless trunks of bodies. रुण्ड means कबन्ध. भुवं, तृष्यन् यः कालः, तस्य करालाः वक्त्रस्य विघसाः, तैः व्याकीर्यमाणां तृष्यत्कालकरालवक्त्रविघसव्याकीर्यमाणां इव makes the earth strewn as if by the remnants of morsels dropped from the frightful mouth of the rapacious death. विघस. The remnants of food eaten go by the name of विघस, whereas remnants of food offered at a sacrifice or at the worship of gods go by the name of अमृत. Vide Amara :—अमृतं विघसो यज्ञशेषभोजनशेषयोः. The clumps of flesh appear like the remnants of food left by death.

Page 194. व्यपवर्तते etc. त्वया उपहृतः एष बालवीरः पृतनानिर्मथनाद्व्यपवर्तते. This boy-hero turns back from slaughtering the army on being invited by you in battle. The second half of the verse deals with a simile for the same. दत्तसिंहशाबः स्तनयित्पुरवात् द्विपावलीनामुपमर्दादिव.

धीरोद्धतः परिक्रमः यस्य धीरोद्धतपरिक्रमः whose march is brave and haughty. इक्ष्वाकौर्गोत्रापत्यं पुमान् ऐक्ष्वाकः. अहं परागत एवास्मि I have come to you. The suggestion is—‘Your craving for battle will soon be at an end.’ Lava enters the stage after putting down the hosts of Candraketu in battle. It may be remembered that a battle ought not to be staged. Hence it is presumed that the battle of Lava with Candraketu’s army had already taken place behind the scenes. सावज्ञं परावृत्य Turning back with contempt. The contempt of Lava is due to the shameful attack by Candraketu’s forces when he was turning towards Candraketu.

Page 195. पर्यवष्टम्भयन्ति. The षत्व of the initial स् in स्तम्भ् is due to Pāṇini :—अवाच्चालम्बनाविदूर्ययोः.

शैलाघात etc. अयम् ओघः कबलत्वं व्रजतु. Let this host become a morsel. शैलस्य आघातः, तेन क्षुभितः बडबाया इव वक्त्रं यस्य तादृशः हुतभुक्, स इव प्रचण्डः क्रोधार्चिषां निचयः, तस्य कबलं, तस्य भावः तत् शैलाघातक्षुभितबडबावक्त्रहुतभुक्प्रचण्डक्रोधार्चिर्निचयकबलत्वं. बडबा means a mare. The submarine fire which is believed to exist in the Ocean is traditionally described to have the shape of a horse’s face. If we conceive of Mount Mandara worked to churn the Ocean, it is equally conceivable that it will come into contact with the submarine fire. Owing to the violent friction of the mountain repeatedly turning this side and that side, the flames of the submarine fire will be set in motion. With the rolling flames of such fire are compared the flames of Lava’s rage. The blazing submarine fire will consume the waters of the Ocean which can be treated as one morsel of food for the fire. Likewise the host of Candraketu will serve as one morsel of food for the consumption of Lava’s rage. In other words the wholesale destruction of Candraketu’s

army is inevitable. How is the host? समन्तात् उत्सर्पन् घनः तुमुलश्च हेलया (जनितः) कलकलः यस्य सः समन्तादुत्सर्प-
द्धनतुमुलहेलाकलकलः. Now of course the army makes a huge uproar with a light heart. But presently it is bound to vanish. Like what? प्रलयस्य पवनः, तेन आस्फालितः प्रलयपवनास्फालितः पयोराशेः ओघ इव like the flood of the Ocean driven by the storm of the deluge. ओघ has a double meaning. It denotes the उपमेय—the host, and also the उपमान—the flood.

अत्यद्भुतादसि etc. अत्यद्भुतात् गुणातिशयात् मे प्रियः असि. तस्मादेव सखा त्वमसि इति यत् तत् तथैव. That you are dear to me and also a friend of me, is true at all times. तत् तस्मात् such being the case. निजे परिजने towards your own servants. My servants are also your servants, because we are friends. कदनं किं करोषि. Why do you visit them with punishment? If you ask 'Where am I to display my valour,' here I am. नन्येष तव दर्पनिकषः चन्द्रकेतुः. I am the touchstone for your pride of strength. You may exhibit your valour to me as best it pleases you.

Page 196. प्रसन्ना च सा कर्कशः च प्रसन्नकर्कशा. The statement of Candraketu is प्रसन्न or graceful to all appearance, but कर्कश or harsh in effect. For, it presumes that Lava will not be successful in his display of valour towards Candraketu. तत्किमेभिः Why should I descend to give battle to these ordinary folk. एनमेव तावत्संभावयामि. I shall honour this noble-born youth alone by giving battle. The use of the word संभावयामि suggests that a battle with Lava is too rare a privilege to be wasted on ordinary persons. सक्रोधः निर्वेदः. क्रोध because Candraketu's followers pursue behind the back of Lava to attack him. निर्वेद or disgust is due to the fact that his battle with Candraketu is impeded by the pursuers. कदर्थीकृतः frustrated. वीरयोः संवादः, तस्य विघ्नं कुर्वन्तीति तैः वीरसंवादविघ्नकारिभिः.

Page 197. **दर्पेण** etc. The posture of Lava advancing towards Candraketu but pursued by Candraketu's warriors, fills Candraketu with admiration, and he accordingly describes that posture. कौतुकम् अस्मिन् अस्तीति कौतुकवान्, तेन कौतुकवता दर्पेण मयि, बद्धं लक्ष्यं येन सः बद्धलक्ष्यः. With his sight fixed at me with haughtiness mixed up with enthusiasm. पश्चाद्बलैरनुसृतः pursued by the army behind the back. उदीर्णं धनुः येन सः उदीर्णधन्वा with bow raised. धनुस् at the end of a compound takes the augment अनङ् i.e. it changes to धन्वन्. Vide Pāṇini :—धनुषश्च. द्वेधासमुद्धतमस्तत्तरलस्य माघवतचापधरस्य मेघस्य लक्ष्मीं धत्ते. He puts on the beauty of a cloud tossed about by wind blowing both ways and bearing the rainbow. Lava corresponds to मेघ, and his bow to the rainbow. मघवतः अयं माघवतः, स चासौ चापश्च, तस्य धरः तस्य माघवतचापधरस्य bearing the bow of Indra.

कुमार एव एनं द्रष्टुमपि जानाति. The force of एव is that you alone know to appreciate him, not men of ordinary rank like us. The force of अपि is that even to have a look at him in the proper sense 'you alone know, not we.' Much less do we know to converse or otherwise move with him. परवान् helplessly absorbed.

संख्यातीतैः etc. In this verse Candraketu deprecates the united attack of his armed soldiers on a single hermit-boy. तेन वः धिक् अस्मान् धिक्. For that reason, fie upon you, fie upon us. Upon us, because you are our servants. For which reason? योऽयं समभरः युधि भवद्भिः बद्धः The united attack aimed in battle by you against this only boy. The disparity between you and the boy both in numbers and in age is so great that it is shameful to approve of your consolidated march against him. The disparity is brought out in the first

three feet of the verse. संख्याम् अतीतैः संख्यातीतैः
 You are innumerable. The compound is an instance
 of द्वितीयात्पुरुष. Vide Pāṇini :—द्वितीया श्रितातीतपतितगतात्यस्त-
 प्राप्तापन्नैः. Not only are you numerically strong, you
 have also the advantage of vehicles. द्विरदाश्च तुरगाश्च
 स्यन्दनानि च, तेषु तिष्ठन्तीति तैः द्विरदतुरगस्यन्दनस्थैः. You drive
 on elephants, horses and chariots. सुपि स्थः इति कः.
 Further कवचैः निचितैः कवचनिचितैः you are fully clad in
 armour, and कालेन ज्येष्ठैः कालज्येष्ठैः you are all con-
 siderably senior in age to him. All these are
 adjectival to भवद्भिः. As contrasted with this, how is
 your enemy? When you are so many in number, he
 is single एकस्मिन्. When you drive on vehicles, he
 remains on foot. पादाभ्यां अततीति पदातिः तस्मिन् पदातौ.
 As to the transformation of पाद to पद, vide Pāṇini :—
 पादस्य पदाज्यातिगोपहतेषु. पदाति = पाद + अत् + इण्. For the
 formation आति from अत्, vide Unādisūtra :—अज्यतिभ्यां
 पादे च. Whereas you are fully clad in armour, he
 wears a holy skin for his upper cloth. मेधम् अर्हतीति
 मेध्यं, तादृशं चर्म उत्तरीयं यस्य तस्मिन् मेध्यचर्मोत्तरीये. मेध्य holy,
 because it deserves to be used in Yāga. Whereas
 you are senior in age, he is yet a child. अभिनवं वयः,
 तेन काम्यः कायः यस्य तस्मिन् अभिनववयःकाम्यकाये. His body
 is charming by reason of tender age. अत्र = अस्मिन् कुमारे.

Page 198. ध्यानं नाटयति. The meditation is for
 invoking the Deity presiding over Jṛmbhakāstra.
 जृम्भकास्त्रमामन्त्रितमिति. The suspicion gains ground in the
 mind of Sumantra more and more that Lava is
 Rāma's child.

Page 199. व्यतिकर इव etc. जृम्भकास्त्रं जृम्भते. The
 Jṛmbhaka missile triumphs. अमितं वीर्यं यस्य तत् अमित-
 वीर्यं of unbounded powers. नियतं It is surely जृम्भकास्त्र.
 How is it seen? तमसः अयं तामसः विद्युतामयं वैद्युतः च भीमः
 व्यतिकर इव like a frightful array of darkness and
 lightning. Darkness is the colour of the arrows,

and the colour of flames emanating from them is that of lightning. प्रणिहितमपि चक्षुः हिनस्ति Tortures the eye though fixed with concentration. In what way does it torture the eye ? पूर्वं ग्रस्तं पश्चान्मुक्तं यथा तथा ग्रस्त-मुक्तं. The torture first seizes and then spares the eye. After describing the appearance of जृम्भकास्त्र, Candraketu describes the effect produced by the Astra, which strengthens the inference that it is Jṛmbhakāstra. अथ further. एतत्सैन्यं लिखितमिव अस्पन्दमास्ते. This army stands motionless as though drawn in a picture. The first foot of this verse occurs also in Mālatīmādhava Act IX-54.

पातालोदर etc. नभः जृम्भकैः अभिस्तीर्यते. The sky is covered all over with arrows of Jṛmbhaka. How are the Jṛmbhaka arrows ? पातालस्य उदरं, तत्र कुञ्जाः, तेषु पुञ्जितं तमः, तद्वत् श्यामानि तैः पातालोदरकुञ्जपुञ्जिततमःश्यामैः. They are as black as darkness concentrated in the bushes in the middle of the Nether-world. Further how are they ? उत्तमं स्फुरच्च आरकूटं, तस्य कपिलं ज्योतिः, तादव ज्वलन्ती दाप्तिः येषां तैः उत्तमस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः. The fire of arrows blazes like the white heat of heated and shining brass. आरकूट means brass. The sky is covered by such arrows. Arrows like what ? विन्ध्याद्रिकूटैरेव as by the peaks of the Vindhya mountain. How are the peaks ? कल्पस्य आक्षेपः, तेन कठोरः भैरवश्च मरुत्, तेन व्यस्तैः कल्पाक्षेपकठोरभैरवमरुद्व्यस्तैः Peaks torn and separated by the severe, terrible storm of the deluge. Further, मीलन्तः मेघाः येषु मीलन्मेघानि, तटिद्भिः कडाराणि तटित्कडाराणि, मीलन्मेघानि तटित्कडाराणि कुहराणि येषु तैः मीलन्मेघतटित्कडारकुहरैः. The cavities within the peaks enclose clouds and shine white with lightning. In the deluge, storms will rage violently, clouds will spread all round, and lightnings will appear in plenty. Through heaviness and frightfulness the missiles resemble the peaks of Vindhya.

Through blackness they resemble the peaks associated with clouds. The fiery flames emerging from the missiles correspond to the lightning of clouds.

Page 200. कुतः पुनरस्य जृम्भकाणामागमः स्यात्. Sumantra's suspicion increases. Ignorant of Sumantra's surmise, Candraketu plainly replies भगवतः प्राचेतसादिति मन्यामहे.

एते जृम्भकाः क्रुशाश्वतनयाः. Kṛśāśva was the founder of Jṛmbhaka missiles.

प्रचीयमानः सत्त्वस्य प्रकाशः येषां ते प्रचीयमानसत्त्वप्रकाशाः.

Page 201. यदृच्छासंवादः etc. एतस्मिन् दृष्टे (सति) मम हृदयं अवधानं रचयति. When this hero is seen, my heart clings and fastens itself to him. What is the reason? Perhaps यदृच्छासंवादः an accidental agreement. किमु Is it? This is the first surmise about the reason for the attachment of the heroes. How can the heroes agree when both are matched against each other as foes? So perhaps a more plausible reason is गुणगणानामतिशयः. An excellence of good qualities in plenty. The qualities, albeit of foes, are attractive. But how to separate the qualities from the person? In any event they are foes. Hence the reason must be something else. पुराणः जन्मान्तरे निबिडबद्धः परिचयो वा. Is it an ancient affinity pursuing from a previous birth? But the tie seems to be even more close. निजो वा संबन्धः किमु. Or, is it some inborn relationship? विधिवशात् आविदितः कोऽपि. A peculiar one not brought to light by the will of Fate.

Page 202. भूयसां जीवधर्मः. It is a trait observed in the lives of many. यत् स्वरसमयी कस्यचित्क्वचित्प्रीतिः That the love of one man fixes itself upon another of its own accord. यत्र In the matter of such affinity. उपचारः an indirect expression. In order to refer to such an affinity people use the phrases तारामैत्रकं, an attachment of pupils of eyes, and चक्षुरागः, the attachment of eyes. तत् That which people describe by

such phrases as the affinity of pupils and the attachment of eyes. प्रसंख्यातुम् अनर्हं अप्रसंख्येयं indisputable. न विद्यते निबन्धनं यस्य अनिवन्धनं unaccountable. प्रमाणं truth, i.e., that which cannot be shaken by lapse of time or change of circumstances. आमनन्ति, जनाः understood. Such an affinity is impossible to get over.

अहेतुः etc. यः अहेतुः पक्षपातः तस्य प्रतिक्रिया नास्ति. न विद्यते हेतुः यस्य अहेतुः. पक्षपातः a partiality which springs without a cause. तस्य प्रतिक्रिया नास्ति. There is no cure for that. हि because. सः refers to partiality. स्नेहात्मकः तन्तुः Thread or yarn consisting of love. भूतानि अन्तः सीव्यति makes the beings interwoven inwardly. सीव्यति from षिवु तन्तुसंताने, 4th conjugation.

Page 203. एतस्मिन् etc. Both the princes ponder over their reluctance to fight with each other. मसृणं कृतं मसृणितं, राजयोग्यं पट्टं राजपट्टं, मसृणितं राजपट्टं, तद्वत् कान्ते मसृणितराजपट्टकान्ते एतस्मिन् शरीरे सायकाः कथमिव मोक्तव्याः. How am I to aim my arrows at this body which is charming like soft silk ? The objection to the discharge of arrows is accounted for by the adjectival clause beginning with यद्दृष्टौ. यस्य दृष्टौ at whose sight. परिरम्भणे अभिलाषः तस्मात् परिरम्भणाभिलाषात् out of a desire to embrace. अङ्गं my body. उन्मीलन् पुलकानां कदम्बः यस्मिन् उन्मीलत्पुलककदम्बम् आस्ते becomes covered with hairs standing on their ends. Then can I avoid a battle with him ? 'No' is the answer given in the next verse.

किंत्वाक्रान्त etc. आक्रान्तं कठोरं तेजः येन तस्मिन् आक्रान्त-कठोरतेजसि. Towards him who is possessed of an overpowering valour. शस्त्रं विना का नाम गतिः. Weapons are the only course. Not only that. He is the only fittest object for my weapon. शस्त्रेणापि हि तेन किं What is the use of that weapon ? यस्य ईदृशो विषयः न जायेत of which such a person will not be an object. Even if I brush aside these considerations, still a fight is

necessary. आयुधे उद्यते सत्यपि युद्धविमुखं मां अयं किं वक्ष्यति. What will he say if I retire from battle when the arms have been raised? He will think very poor of my valour. दारुणरसः वीराणां समयः स्नेहक्रमं बाधते. The conventional code of warriors is so severe that it transgresses the dictates of love.

Page 204. हृदय किमन्यथा परिप्लवसे. Sumantra treats his mind as straying away from the right path, because he somehow imagines that the boy before him must be the son of Rāma. The mistaken character of his surmise is substantiated in the verse मनोरथस्य. When the seed has been scorched, how will the tree come into being? When Sītā herself has been put an end to, where is the question of her son? मनोरथस्य यद्बीजं तत् दैवेन आदितः हृतं. What can be deemed to be the seed of my hope i.e. Sītā, has been taken away by Fate at the outset. लतायां पूर्वलूनायां (सत्यां) प्रवालस्य उद्गमः कुतः. Where is the outcome of sprout when the plant itself has been already cut off? तत् कस्य हेतोः. तत् means अवतारणं i.e. taking down Candraketu from the chariot.

Page 205. Candraketu gives a twofold reason for his direction. Lava is a brave hero and deserves to be respected. The respect can be shown by my getting down the chariot in his front. The second reason is that the moral code of war prohibits persons seated on a chariot to fight with one who remains on foot. पादेन चारः यस्य तं पादचारं, अभियुञ्जते Present tense, 3rd person plural of युज् with अभि, 7th conjugation, Ātmanepada. कष्टां दशां अनुप्रपन्नोऽस्मि. Sumantra thinks of the dilemma in which he is placed. If he forbids Candraketu to get down the chariot and fight, there will be a violation of Dharma Śāstra. If he permits him to do so, there will be a breach of Artha Śāstra inasmuch as a fight

on an equal footing may end in disaster. When Sumantra was thus hesitating to do either, Candraketu asks him the reason for his indecision. तातमिश्राः. The words मिश्र and पाद may be added as latter parts of a compound if पूजा or respect is intended. पितुः प्रिय-सखं The dear friend of Daśaratha viz., Sumantra. धर्मार्थयोः संशयाः तेषु धर्मार्थसंशयेषु. On doubts of a religious or secular nature, even my revered Papa approaches you for a solution. When such is the case, why do you look dull in this matter ? एवं वत्स. By this time Sumantra has made up his mind and permits Candraketu to have his own way in view of the rule—अर्थशास्त्रात्तु बलवद्धर्मशास्त्रमिति स्मृतिः. एवं वत्स is said by Sumantra in appreciation of Candraketu's words, एवमायुष्मन् in appreciation of his action, and यथाधर्ममभिमन्यसे in appreciation of his thought.

एषः Your getting down from the chariot to fight with Lava. संग्रामाय प्रभवति इति सांग्रामिकः relating to warfare = संग्राम + ठक्. Vide Pāṇini :—तस्मै प्रभवति संतापादिभ्यः. न्यायः rule. एषः सनातनो धर्मः. This is morality obtaining from ancient times. सना भवः सनातनः = सना + तुट् + ट्यु. सना is an Indeclinable in the meaning of सदा. Vide Amara :—सना नित्ये. Vide Pāṇini :—सायंचिरंप्राह्ले-प्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च and also Amara :—शाश्वतस्तु ध्रुवो नित्यसदातनसनातनाः. धरति विश्वं इति धर्मः. हे वीर इयं हि रघुसिंहानां चारित्रपद्धतिः. This is the conduct of life led by the best of Raghu's scions. The infallibility of Sumantra's observation is accounted for in the verse इतिहासं etc.

Page 206. जातस्य ते. हे वत्स You are a child. Even your father Lakṣmaṇa is a child in my eyes. How much more so should you be to me ? जातस्य वत्सस्य ते पितुः कति नाम दिनान्यमूनि. What a few days is it since your father, child Lakṣmaṇa, was born ? Your father himself is no ordinary boy. इन्द्रजितो निहन्तुः adjectival to पितुः. He slew the conqueror of Indra.

तस्याप्यपत्यं You are his child. वीरधर्ममनुतिष्ठति. You follow the code of warriors. As a result of your father's achievements and also of yours, दशरथस्य कुलं दिष्ट्या प्रतिष्ठां गतं Daśaratha's family has been fortunately established on a firm footing.

Page 207. अप्रतिष्ठे कुलज्येष्ठे. When the senior-most member of the family viz., Rāma, remains without a footing i.e. remains issueless. For, a family is said to rest on a continuance of the issue. नः कुलस्य का प्रतिष्ठा Where is the solid foundation for our family ? इति नः अपरे त्रयः पितरः Lakṣmaṇa, Bharata and Śatrughna. दुःखेन तप्यन्ते. They are afflicted with misery.

मिश्रीकृतो रससंक्रमः The mutual overlapping of the sentiments of heroism and fraternal love is described in the verse following.

यथेन्दौ etc. अस्मिन् मम दृष्टिः आनन्दं व्रजति. My eye enjoys delight on seeing him. How ? यथा कुमुदिनी इन्दौ समुपेते तथैव. In the same way as a blue lotus takes delight at the sight of the Moon. Here fraternity has been dealt with. As opposed to this, the sentiment of heroism takes me the other way. अयं मम बाहुः पुनः, कलहं कामयत इति कलहकामः (अस्ति). But my arm is desirous of a fight. How is the arm ? झणत्कारेण क्रूरं कणितं यस्य, तादृशः गुणः, तेन गुञ्जत् गुरु धनुः, तस्मिन् धृतं प्रेम येन सः झणत्कारक्रूरकणितगुणगुञ्जद्रुधनुर्धृतप्रेमा. The arm fondly clings to the mighty bow resonant with its twang. Further विकचं विकरालं च व्रणमुखं यस्य सः विकचविकरालव्रणमुखः. The hand is possessed of deep terrible scars as a result of incessant practice at the bowstring. Here the zest for fight inherent in Candraketu is poetically transferred to his arm.

Page 208. सवितुः गोत्रापत्यं पुमान् सावित्रः. In return for Candraketu's salutation, Sumantra offers the blessing परपराजयाय. Though परपराजय refers apparently

to the defeat of Lava, it is couched in such a general language that the victory is prayed for only over a person who is a real foe. It is Sumantra's wish that Lava should not sustain a defeat if he was Rāma's son as he suspected. Who is to confer on Candraketu victory over his foe ? महान् आदिवराहः The mighty first boar, the third incarnation of Viṣṇu. The ten incarnations of Viṣṇu are as follows :—मत्स्यः कूर्मो वराहश्च नारसिंहश्च वामनः । रामो रामश्च रामश्च बुद्धः कल्कीति ते दश ॥ कल्पतां May he exercise his power. Not being content with invoking the blessings of the great boar, Sumantra, out of his solicitude for the welfare of Candraketu, invokes the blessings of other deities as well.

देवस्त्वां etc. The Sun being the founder of the line in which Candraketu was born, his blessings are first sought for after that of the All-powerful Boar. ते गोत्रस्य यः पतिः सः देवः सविता समरे त्वां धिनोतु. धिनोतु Imperative 3rd person singular of धिन्व् (धिवि प्रीणने) of the 1st conjugation. In all conjugational tenses धिन्व् becomes धिन, and उ, is added to it instead of the conjugational sign अ. Vide Pāṇini :—धिन्विकृण्वयोर च. May the Lord Sun please you by giving you success over your enemy in battle. Next in order is sought the blessing of Vasistha, the family-preceptor of the scions of the solar dynasty of kings. ते गुरुणामपि यः गुरुः (सः). मित्रश्च वरुणश्च मित्रावरुणौ. When a compound sets out a pair of gods that are usually associated in a sacrificial offering, the first word takes the final augment आ (आनङ्). Vide Pāṇini :—देवताद्वन्द्वे च. तयोरयं मैत्रावरुणः. If तयोरपत्यं be intended, the form will be मैत्रावरुणिः. त्वामभिनन्दतु. Let Vasistha favour you with success. इन्द्रश्च विष्णुश्च इन्द्राविष्णू formed by the same rule as मित्रावरुणौ. इन्द्राविष्णवोः इदं ऐन्द्रावैष्णवं. अग्निश्च मरुच्च अग्नमरुतौ by the addition of आनङ् by the same rule. अग्नमरुतौ

देवते अस्य आग्निमारुतं. Vide Pāṇini :—इद्द्रुद्धौ. When the Taddhita suffix is added, note that the final इ in अग्नि is restored. सुपर्णस्य इदं सौपर्णं. Let the power of the dual gods—Indra and Viṣṇu, and Agni and Marut, and of Suparna or Garuḍa, be with you. अथो Indeclinable meaning nextly. Finally Sumantra invokes the blessings of the immediate progenitor and his elder. रामश्च लक्ष्मणश्च रामलक्ष्मणौ, तयोः धनुः, तस्य ज्या, तस्याः घोषः मन्त्र इव रामलक्ष्मणधनुर्ज्याघोषमन्त्रः. जयं देयात्. May the mantra of the twang of the bows of Rāma and Lakṣmaṇa grant you victory. देयात् Benedictive mood.

कुमार. You being a prince, shine well, seated on the chariot. You need not show the courtesy of getting down from the chariot. The inner wish of Lava is to establish his glory by fighting on foot with Candraketu on the chariot.

Page 209. तर्हि If you want me to get back to my chariot. महाभागोऽपि अन्यं रथं अलंकरोतु. There are so many chariots of mine, one of which you may take, and seated thereon you shall fight with me. By doing so Lava's wish that Candraketu should get back into the chariot is complied with, and the rule forbidding a fight between a man on the chariot and a man on foot is also not violated. Since Candraketu was unwilling to get back into his chariot unless Lava would take another chariot for himself, Lava urges the charioteer of Candraketu to take him into the chariot. त्वमप्यनुरुध्यस्व. Candrakatu will follow your advice, but you shall also follow his. को विचारः स्वेषूपकरणेषु. Candraketu being my friend, his belongings are my belongings as well. Hence there will be the least objection on my part to driving on a chariot belonging to Candraketu. But there is one handicap. अरण्यसदो वयं. We are inhabitants of forests, and consequently

अनभ्यस्तरथचर्याः. We have no practice in driving on chariots. Note the extreme pride in this humility of Lava. यदि पुनस्त्वां रामभद्रः पश्येत्. This contains a forecast of Rāma's meeting Lava in the Sixth Act.

Page 210. सुजनः स राजर्षिः श्रूयते. He is heard of, because Lava has not actually seen him. Heard of from Vālmiki and others. सलज्जमिव as if ashamed. The display of shame is due to the untoward attitude adopted by Lava towards the virtuous king in capturing his sacrificial horse.

वयमपि etc. Lava apologetically states that he is not really disposed to offend the virtuous king Rāma. वयमपि न खत्वेवंप्रायाः. We never generally take the offensive like this. क्रतुषु अविमत्सराः Nor are we actuated by any apathy towards or jealousy on account of sacrifices. विशिष्टः मत्सरः येषां ते विमत्सराः, ते न भवन्तीति अविमत्सराः. We are not jealous of Rāma's performing the Aśvamedha sacrifice, nor are we jealous of Rāma's valour. For, who in the world does not esteem him for his virtues—क इव च गुणैस्तं राजानं न वा बहुमन्यते. Then what is your motive for the attack ? तदपि means तथापि. In spite of all that तुरंगमरक्षिणां स व्याहारः That declaration of the men in charge of the horse मे विकृतिम् अकरोत् caused a change in me. Why ? अखिलस्य क्षत्रस्य आक्षेपः, तेन प्रचण्डः, तस्य भावः तत्ता तथा अखिलक्षत्राक्षेपप्रचण्डतया. It was unbearable, because it defied the Kṣatriya race as a whole. A real Kṣatriya will not brook that utterance.

सस्मितं. Candraketu smiles, because Lava wanted to compete with the great Rāma in valour. किं भवतस्तातप्रतापोत्कर्षेऽप्यमर्षः. To this question of Candraketu, Lava gives a reply which sounds like a learned disquisition more often met with in the recondite discussions of advanced Śāstraic works. In fact Sumantra remarks later on that Lava's speech is

pitched in a strain characteristic of sages—अभिसंपन्न-
 मार्षेण संस्कारेण. The language in which Lava's reply
 is couched is characteristic of an intellect steeped in
 the Bhāṣya literature of Śabarāsvāmin, Patañjali
 and others. अस्त्वमर्षो मा वा. You may take me to be
 either jealous or not jealous of Rāma's valour. In
 any event the words of the horsemen were sufficient
 to infuriate a self-respecting Kṣatriya. एतत्तु पृच्छामि.
 I ask you this. दान्तं हि राजानं राघवं शुश्रुम. We have
 heard of King Rāma as a person of extreme humi-
 lity. Note the royal 'we' throughout is consistent
 with the Vīrarasa that dominates this Act. शुश्रुम.
 The Perfect tense is here used owing to forgetful-
 ness or distraction of the mind. लिट् can be used only
 to denote the past which is removed from one's own
 experience. Vide Pāṇini:—परोक्षे लिट्. But when a
 man forgets himself, his experience of the past can
 be deemed to be beyond his cognisance. Thus the
 Perfect tense is to be justified in the context. Vide
 the following Kārikā:—परोक्षे लिङिति ह्युक्तं तत्रास्मद्युत्तमे सति ।
 स्वकृतेऽपि परोक्षत्वं चित्तविक्षेपतो भवेत् ॥ •

Page 211. स किल etc. किल denotes repute.
 न दृष्यति. He is never proud. नाप्यस्य प्रजा दृष्टा जायन्ते.
 His subjects also are not haughty on the principle
 यथा राजा तथा प्रजाः. तत् Such being the case. मनुष्याः The
 persons who made the proclamation are merely
 men. They are not heroes. They brag a good
 deal, but are unable to stand their ground when
 defied. तस्य about him. राक्षसीं वाचं वदन्ति speak
 satanic words.

ऋषयः उन्मत्तदृष्टयोः वाचं राक्षसीमाहुः. Sages declare as
 devilish the words of an insane or a haughty
 person. सा सर्ववैराणां योनिः That devilish language is
 the root-cause of all hostilities. सा हि लोकस्य निष्कृतिः
 And that is an expiation for the world. The first

statement refers to the person who speaks the language, the second to the person who listens to it patiently. One who speaks harsh words makes enemies, and one who listens to harsh words with patience is purged of all his sins. So says Mahābhārata :—वक्ता पापमुपादत्ते क्षममाणो विमुच्यते. निष्कृतिः means प्रायश्चित्तं.

इति ह स्म तां निन्दन्ति. Note the Ārṣa strain of the language. अथेतरामभिष्टुवन्ति. Indeed we feel we are in the midst of Vedic literature. अथ as contrasted with the devilish language dealt with so far. इतरा refers to modest language. अभिष्टुवन्ति. ऋषय has to be imported from the previous verse. How do the Ṛṣis speak in praise of words spoken with modesty? The answer is given in the next verse.

कामं दुग्धे. It yields the desired fruit. काम्यत इति कामः तं कामं. अलक्ष्मीं विप्रकर्षति removes misery, adversity and other evils comprehended by the word अलक्ष्मी. कीर्तिं सूते It gives birth to good reputation. दुष्कृतं निहान्त It dispels sins. या (वाक् एवं करोति) ताम् एतां सूनुतां वाचं मङ्गलानां मातरं धेनुं धीरा आहुः. धीराः wise men. आहुः declare. तां सूनुतां वाचं that sweet talk. मङ्गलानां मातरं as the mother of all auspicious things, and धेनुं as the Kāmadhenu.

Page 212. परिपूतस्वभावः refers to the natural humility of Lava. प्राचेतसान्तेवासी suggests also the disciplined humility due to training under Vālmīki. Kauṭilya says:—विनयो हि द्विविधः—कृतकः स्वाभाविकश्चेति. आर्षेण संस्कारेण अभिसंपन्नं वदति. His speech abounds in the culture characteristic of Ṛṣis i.e. the Vedic culture. यत्पुनश्चन्द्रकेतो वदति. Here again we are reminded of the language of a Siddhāntin meeting a पूर्वपक्ष. The previous speech of Lava was made on the footing that he had no अमर्ष towards Rāma. Now Lava presumes for the sake of argument that he is

jealous of Rāma. Then Lava asks 'Is it a sin on the part of a Kṣatriya to emulate another in valour, however great he may be ?' This idea is tersely put by Lava in cryptic śāstraic language—किं व्यवस्थितविषयाः क्षत्रधर्माः. A zeal for conquest is a Kṣatriya's quality. Can it be said that that virtue lies in a desire to conquer some only and not all ? Is there any warrant for restricting the universality of the rule ? व्यवस्थितः विषयः येषां ते व्यवस्थितविषयाः whose scope is restricted and regulated by rules. The idea is that Rāma is as much an object as others for emulation. Of course Lava means no discredit to Rāma. He only wants to rouse the fury of Candraketu to have the pleasure of a battle with him. नैव खलु जानासि देवमैक्ष्वाकम् You do not know King Rāma in fact. This has a double import. He is so loveable. So if you know him you will not quarrel with him. Further he is so great that you dare not offend him. तद्विरम्यतामातिप्रसङ्गात्. Hence stop this too daring an act of yours. Restore the sacrificial horse to Candraketu. This is intended both as a request and as a threat.

Page 213. सैनिकानां etc. सेनायां समवेताः सैनिकाः = सेना + ठक्. Vide Pāṇini:—सेनाया वा. तेषां सैनिकानां प्रमाथेन By routing the soldiers. सत्यं ओजायितं त्वया. You have no doubt displayed your valour. ओजस्वीव आचरितं ओजायितं = ओजस् + क्यङ् + क्त. ओजःशब्दो वृत्तिविषये तद्वति वर्तते. जमदग्नेः अपत्यं पुमान् जामदग्न्यः Paraśurāma. तस्य जामदग्न्यस्य दमने. With reference to the conqueror of Paraśurāma. (ओजायितुं) निर्बन्धं नार्हसि. You need not be insistent in showing your valour. Your insistence will only lead to destruction. Rāvaṇa conquered the whole world. Him did Kārtavīryārjuna subdue. He was subdued in his turn by Paraśurāma, and him did Rāma vanquish. All this is suggested by जामदग्न्य.

सिद्धं ह्येतत् etc. That the conquest of Paraśurāma is not very creditable to Rāma is expressed in this śloka. Heroism in words is the monopoly of the Brahmin, heroism in action that of the Kṣatriya. A Brahmin is ineligible for the use of weapons. If he does so, his use of weapon will be fruitless. If Paraśurāma, the Brahmin, is vanquished, where is the glory of Rāma?

Page 214. कोऽप्येषः etc. Candraketu ironically says that Lava is a novel type of man on whom the heroic feats of Rāma as a boy fail to make any impression. पुरुषस्य अवतारः a budding hero. अवतार = अव-तृ + घञ्. Vide Pāṇini:—अवे तृस्त्रोर्घञ् Wherein does his uniqueness lie? वीरो न यस्य भगवान् भृगुनन्दनोऽपि. Even the lord of Bhṛgu is no hero to him. In what other way is he unique? पर्याप्ता सप्तानां भुवनानां अभयमेव दक्षिणा यैस्तानि पर्याप्तसप्तभुवनाभयदक्षिणानि which gave as a present to the seven worlds immunity from fear. तातस्य बालचरितान्यपि यो न वेद who does not know our father's feats even as a boy. अपि suggests the much more inconceivable greatness of Rāma's feats as a youth. वेद Present tense 3rd person singular of विद् 2nd conjugation. Note the double forms throughout of विद्. Conjugate:—वेद विदतुः विदुः, वेत्थ विदथुः विद, वेद विद्व विद्व. Or वेत्ति वित्तः विदन्ति, वेत्सि वित्थः वित्थ, वेद्मि विद्वः विद्वः. Vide Pāṇini:—विदो लटो वा. जानाति from ज्ञा, 9th conjugation. Vide Pāṇini:—ज्ञाजनोर्जा. यदि वा On the other hand—If you allow me to probe into the conduct of Rāma.

Page 215. किञ्चिदस्ति वक्तव्यम्. Something has to be said. The implication is—he is also not free from faults. अथवा शान्तं Peace be, I am defaming a great man. I do it by sheer necessity. Let me not be visited with the sin of doing so. What are the faults of Rāma? This question is answered in the next śloka.

वृद्धास्ते etc. वृद्धास्ते They are elders. न विचारणीयचरितः Their conduct will not stand scrutiny. तिष्ठन्तु Let them be. हुं is a threatening gesture. वर्तते The faults are suppressed. वर्तते is an Indeclinable meaning 'the less said the better.' Vide Avyayasūtra referred to in the commentary :—वर्तते दोषसंवरणे. सुन्दस्य स्त्री Tātakā. तस्याः दमनं तस्मिन् सुन्दस्त्रीदमने. अपि suggests that even by killing a woman and committing स्त्रीहत्या great men easily win laurels. अकुण्ठं यशः येषां ते अकुण्ठयशसः whose fame has spread far and wide for slaughtering a woman. लोके महान्तो हि ते. They are indeed great men in the world. खरेण आयोधनं तस्मिन् खरायोधने. नास्ति कुतः मुखं येषां तानि अकुतोमुखानि. Though apparently a Bahuvrīhi, this is really a Tatpuruṣa compound sanctioned by Pāṇini :—मयूरव्यंसकादयश्च. It means 'those which cannot raise their face in the world anywhere with boldness.' In effect it means 'cowardly.' The rule of warriors is that a foot once placed should not be retracted in battle. But when overwhelmed by odds, Rāma placed three steps to the back in his battle with Khara. Hence the three footsteps became पराङ्मुख or backward instead of आभमुख or forward as they ought to be. यानि पदानि आसन् The three footsteps that were placed backwards. इन्द्रस्य सूनुः इन्द्रसूनुः Vālin. तस्य निधनं तस्मिन् इन्द्रसूनुनिधने यद्वा कौशलं. Or the skill exhibited in slaying Vālin. The reference is to Rāma's aiming his arrow at Vālin, remaining hidden. Rāma killed Vālin stealthily, because in open battle Vālin would get half the strength of his opponent in addition to his own by virtue of a boon granted to him. कुशान् लाति इति कुशलः lit. one who cuts the Kuśa grass. It means a clever person. कुशलस्य भावः कौशलं skill. तत्रापि जनः अभिज्ञः People are aware of these weak points.

तातस्य अपवादः, तेन भिन्ना मर्यादा येन, तत्र संबुद्धिः तातापवादभिन्न-
मर्याद. You who exceed your limits by scandalising
our father. भ्रुकुटी मुखे यस्य भ्रुकुटीमुखः. क्रोधेन स्फुरितं An im-
personal use of the root स्फुर्. Their anger is ablaze.

चूडाकुन्तल etc. आकूताज्जातः आकूतजः वेपथुः The
shaking of the body expressive of their idea.
चूडायाः कुन्तलः, तस्य बन्धनं **चूडाकुन्तलबन्धनं** The knot of
hair on their crests. **तरलं करोति तरलयति** tosses about.
नेत्रे स्वयं रज्यतः. The eyes of both redden of their own
accord. How are their eyes ? **कौकनदस्य छदः** तस्य
कौकनदच्छदस्य किञ्चित् सदृशे. They are slightly akin in
colour to the petal of the red lotus. Vide Amara :—
रक्तोत्पलं कौकनदं and **दलं पर्णं छदः** पुमान्. ताण्डवं संजातं अनयोः
ताण्डविते, अकाण्डे ताण्डविते तयोः **अकाण्डताण्डवितयोः** भ्रुवोः भङ्गेन.
By the knitting of eyebrows which dance on an
improper occasion. **अकाण्ड** means **अकाल**. The dance
of eyebrows is inopportune because of the real
relationship between the boys, which is not appa-
rent at the time. Since Sumantra uses the word
अकाण्ड, the suspicion about the identity of Lava has
gained in strength. **वक्त्रं** The singular is indicative
of the species. **जालेकवचनं**. The faces of both Lava
and Candraketu. **उत्कटं लाञ्छनं** यस्य तस्य **उत्कटलाञ्छनस्य**
चन्द्रस्य refers to the Full Moon, because it is
only the Full Moon that has the deep jet-black spot
in the middle. **चन्द्र** corresponds to the face of the
boys, and **लाञ्छन** to their knitting eyebrows. **उद्भ्रान्तः**
भृङ्गः यस्मिन् तस्य **उद्भ्रान्तभृङ्गस्य** कमलस्य च कान्तिं धत्ते. Bees
hover round the lotus for the sake of honey. The
boys' faces possess the splendour of the Full Moon
with his black spot and of the lotus with bees
hovering. Since the **उपमेय** is described to possess
the splendour of **उपमान** the figure of speech is **निदर्शना**.
Generally the splendour of the Moon and the splen-
dour of the lotus do not co-exist. But on the faces of

the boys both of them are seen to co-exist. This unique feature has been referred to by Kālidāsa when describing the face of Pārvatī. Vide Kumāra Sambhava :—चन्द्रं गता पद्मगुणान्न भुंक्ते पद्माश्रिता चान्द्रमसीमभिख्याम् । उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥ I—43.

कुमार कुमार. The reduplication is due to the hurry for battle. Similarly the reduplication in एह्येहि.

End of the Fifth Act.

THE SIXTH ACT

Page 217. Since a battle is prohibited to be acted on the stage the poet describes the battle between Lava and Candraketu by means of a Viṣkambha or Interlude consisting of a dialogue between a Vidyādhara and his beloved. विद्याधरी च विद्याधरश्च विद्याधरौ, तयोः मिथुनं विद्याधरमिथुनं. Vidyādhara are a species of angels. Vide Amara :—विद्याधराप्सरो-यक्षरक्षोगन्धर्वकिन्नराः । पिशाचो गुह्यकः सिद्धो भूतोऽमी देवयोनयः ॥ मिथुन is a couple consisting of a man and a woman. Vide Amara :—स्त्रीपुंसौ मिथुनं द्वन्द्वं. The Vidyādhara pair enters by an aerial chariot. उज्ज्वलं. They are shining. अहो नु खलु is a group of Indeclinables denoting wonder. विकर्तनकुलकुमारयोः. Of the two princes of the Sun's race viz., Lava and Candraketu. अकाण्डे कलहः, तेन प्रचण्डयोः अकाण्डकलहप्रचण्डयोः They instil fear by an inopportune fight with each other.

Page 218. उद्द्योतिता क्षात्रलक्ष्मीः ययोस्तयोः उद्द्योतितक्षात्र-लक्ष्मीकयोः whose fire characteristic of Kṣatriyas is ablaze. अत्यद्भुतेन उद्भ्रान्ताः देवासुराः यैस्तानि अत्यद्भुतोद्भ्रान्त-देवासुराणि. Amazed at the heroic display of both the

princes, the Devas and Asuras roam about in sensation. विक्रान्तस्य विलसितानि विक्रान्तविलसितानि The varied display of heroism. विक्रान्त means विक्रम. नपुंसके भावे क्तः.

रणत्करण etc. शरान्कितोः आयोधनं विचित्रमभिवर्तते. The battle between the two who shower arrows at each other progresses amazingly. How do they shower arrows? धनुः वितत्य after drawing their bow. How is the bow? रणत्करणेन झंझणन्त्यः कनकमय्यः किंकिण्यः यस्मिस्तत् रणत्करणझंझणत्कनककिंकिणीकं. The golden petty bells hung round the bow, jingle profusely by the drawing of the string. Again ध्वनन् गुरुश्च गुणः, तेन अटन्यां कृतः करालः कोलाहलः यस्य तत् ध्वनद्गुणाटनीकृतकरालकोलाहलं. The resonant and heavy bowstring causes a terrible hell of noise at the अटनी of the bow. अटनी is the point at which the bow is hooked to the string. They shower arrows after drawing such a bow. How are Lava and Candraketu? अविरतं स्फुरन्ती चूडा ययोस्तयोः अविरतस्फुरच्चूडयोः. Their locks of hair jump up incessantly due to their operation on the bow. विचित्रं adverbial to अभिवर्तते = अभि (अभिव्याप्य भुवनं) वर्तते spreads all over. भुवनस्य भीमं भुवनभीमं striking the worlds with fear, adjectival to आयोधनं.

At the time of their battle drums are beaten in the heaven by gods, because a wonderful fight is apace which is going to end in a happy union of Rāma with his sons. Hence the drums are joyfully beaten and the drums are beaten to confer prosperity on the parties concerned. द्वयोरपि मङ्गलाय For the happiness of both. दिवि भवं दिव्यं तस्य दिव्यस्य आनन्दकारिणो दुन्दुभेः आनन्ददुन्दुभेः. धुंधुमायितं The beat of the celestial drum indicating joy. धुंधुमायितं is an onomatopoeia, an imitation of the sound धुंधुं of a drum. विजृम्भितं The beat of the drum is on its ascendant. Like what? स्तनयित्तोः धुंधुमायितमिव. Like the thunder of a cloud.

Page 219. तत् Since the battle between the two great heroes is in progress. अनयोः, उपरि understood. पुष्पनिपातः प्रवर्त्यतां. Let flowers be thrown on them. पुष्पाणां निपातः **पुष्पनिपातः** a fall of flowers. How is the fall of flowers? अविरलं मिलिताः तेषां, विकचानां कनककमलानां कमनीया संहतिः यग्मिन् सः **अविरलमिलितविकचकनककमलकमनीयसंहतिः** The stream of flowers consists of a charming group of blooming golden lotuses tied up together closely. अमरतरुणां तरुणाः मणिमयाः मुकुलाः, तेषां निकरः, तस्य मकरन्दः, तेन सुन्दरः **अमरतरुतरुणमणिमुकुलनिकरमकरन्दसुन्दरः**. The stream of flowers is attractive by the honey of the gem-buds of celestial trees. It may be noted that the river आकाशगङ्गा flowing in Devaloka abounds in golden lotuses. Similarly the Kalpavṛkṣas of the Svargaloka put forth heaps of gems as buds. अकाण्डे ताण्डविताः उद्दण्डाः तरलाः तटितां छटाः, ताभिः कडारं अकाण्डताण्डवितोद्दण्डतरलतटिच्छटाकडारं इव as if yellow with heaps of lightning which leap up and down at an unusual time and which throb profusely. It will be clear later on that the sky is rendered yellow as a result of the Āgneyāstra discharged by Candraketu.

त्वष्ट्यन्त्र etc. Vidyādhara describes the fire emitted by Candraketu's Astra as an opening of the fiery eye of Śiva. ललाटे तिष्ठतीति ललाटस्थं, ललाटस्थं नीललोहितस्य चक्षुः तस्य **ललाटस्थनीललोहितचक्षुषः** पुटस्य भेदः **पुटभेदः**. किं नु खलु अयं Is it the separation of the lids of Śiva's eye situate on his forehead? Śiva is called नीललोहित, because he is blue in the neck and red in the other portions of the body. नीलश्चासौ लोहितश्च नीललोहितः It is traditionally reputed that Śiva has a third eye in his forehead which, when opened, emits fire. How is the opening of that eye? त्वष्टुः यन्त्रं, तस्य भ्रमिः, तथा भ्रान्तः मार्तण्डः, तस्य ज्योतिरिव उज्ज्वलः **त्वष्ट्यन्त्रभ्रमिभ्रान्तमार्तण्डज्योतिरुज्ज्वलः** If we conceive of the Sun as being

sharpened and rendered more lustrous by rubbing against the touchstone created by Viśvakarman, we can easily find out how blazing he will be. The blaze in the context is similar to that.

अग्निर्देवता अस्य आग्नेयं = अग्नि + ढक्. Vide Pāṇini:—अग्नेर्ढक्.

Page 220. अवदग्ध etc. This verse describes the influence of Candraketu's Āgneyāstra on the divine spectators. विमानमण्डलैः अपयातमेव हि is equivalent to विमानमण्डलानि अपयातान्येव. This is an instance of भावेप्रयोग. The groups of aerial chariots have already cleared far off. How are they ? अवदग्धानि अत एव जर्जरितानि केतुषु विद्यमानानि चामराणि येषां तैः अवदग्धजर्जरितकेतुचामरैः. Chowries are hanging in the flagstuffs of the chariots, and they catch fire and become burnt. Having described the influence of Āgneyāstra on other chariots, the Vidyādhara describes its influence on his own chariot. ध्वजस्य अंशुकानि, तान्येव पटानि, तेषाम् अञ्चलानि तेषु ध्वजांशुकपटाञ्चलेषु at the skirts of the cloth serving as a flag. इभाः शिखाः these flames. क्षणं कुङ्कुमच्छुरणस्य विभ्रमः तं क्षणकुङ्कुमच्छुरणविभ्रमं दधति. They play the role of saffron paint for a while. The idea is that the cloth of the flag seems to be painted with saffron-paste when it catches fire.

आश्चर्यं marvel. प्रवृत्त एव अयं भगवान् उषर्वुधः प्रचण्डः This lord fire holds his terrible sway. How is fire ? उच्चण्डानां वज्रखण्डानां अवस्फोट इव पटु रटन्तः चटुलाः स्फुलिङ्गाः, तेषां उद्गिरणं, तेन गुरुः उच्चण्डवज्रखण्डावस्फोटपटुरटच्चटुलस्फुलिङ्गोद्गिरणगुरुः Think of pieces of adamant breaking fiercely. A similar noise was produced by the sparks of fire, and the fire is huge by reason of emitting such sparks in plenty. उत्तालाः तुमुलाश्च लेलिहानाः, तद्वत् उज्ज्वलाः ज्वालाः, तासां संभारेण भैरवः उत्तालतुमुललेलिहानोज्ज्वलज्वालासंभारभैरवः. The fire is frightful with a wealth of flames. Its flames are shining like huge frightful snakes.

Vide Amara :—लेलिहानो द्विरसनो व्यालः कुम्भीनसो हरिः. भगवान् suggests that the fire is very powerful.

Page 221. उषर्बुधः Agni. Vide Amara :—बर्हिः शुष्मा कृष्णवर्त्मा शोचिष्केश उषर्बुधः. उषसि (रात्रौ) बुध्यते प्रकाशत इति उषर्बुधः = उषस् + बुधः. Vide Vārtika :—अहरादीनां पत्यादिषु वा रेफः. तथा करोति covers the body of his beloved with his own and steers the chariot far off. दिष्ट्या एतेन नाथदेहस्पर्शेन मे संतापः अन्तरितः. Fortunately my torture of heat has disappeared by this touch of my lord's body. How is the heat? अर्धोदित एव. It has appeared ha'fway. Scarcely did it make itself felt when it vanished. By what sort of touch? विमलानां मुक्तानां शैलः, स इव शीतलः स्निग्धः मसृणः सुकुमारः मांसलश्च तेन विमलमुक्ताशैल-शीतलस्निग्धमसृणसुकुमारमांसलेन. Like a huge heap of pure pearls, the touch is cooling, charming, glossy, soft and dense. आनन्दस्य संदलितं, तेन घूर्णमाना वेदना यस्याः तस्याः आनन्दसंदलितघूर्णमानवेदनायाः. The pain of heat is driven out by an outbreak of joy.

अकिञ्चिदपि etc. already annotated. Vide Page 181.

Page 222. कथं नभोऽङ्गणं जलधरैरवस्तृतं. नभ एव अङ्गणं नभोऽङ्गणं. How is the sky covered with clouds? अविरलाः विलोलाः लम्बमानाः विमलाः उज्ज्वलाः विद्युलताः (विद्युतो लता इव) तासां विलासैः मण्डिताः तैः अविरलविलोललम्बमानविमलोज्ज्वलविद्युलताविलासमण्डितैः. The clouds are beautified by the charms of the lightnings which are dense, moving, marching downwards, pure and shining. मत्ताः मयूराः, तेषां कण्ठकाण्डानि (कण्ठाः काण्डानि इव) तद्वत् श्यामलैः मत्तमयूरकण्ठकाण्डश्यामलैः. The clouds are black like the necks of intoxicated peacocks. As may be seen later on this is the result of Vārunāstra discharged by Lava. अविरलं प्रवृत्ताः वारिधाराः, तासां सहस्राणि, तेषां संपातैः अविरलप्रवृत्तवारिधारासहस्रसंपातैः by the thousandfold streams of water pouring forth uninterruptedly. प्रियं मे The Vidyādhari welcomes the Vārunāstra, because it removes the heat due to

Agneyāstra. सर्वमतिमात्रं दोषाय is the same as the maxim अति सर्वत्र वर्जयेत्. यतः because. भूतजातं (एवं) प्रपद्यते. The world of living beings becomes thus. How does it become ? प्रलयस्य वाताली, तस्याः क्षोभः, तेन गम्भीरं गुलुगुलायमानाः मेघाः, तैः मेदुरः अन्धकारः, तेन नीरन्ध्रं यथा तथा रुद्धं प्रलयवातालीक्षो-भगम्भीरगुलुगुलायमानमेघमेदुरान्धकारनीरन्ध्ररुद्धं इव. Conceive of the storm of deluge raging violently and the clouds thundering heavily in consequence and the darkness increased by such clouds. The world seems to be tightly confined within such darkness. एकवारमेव विश्वस्य ग्रसनं, तस्मिन् विकटं विकरालं कालस्य मुखकन्दरं (मुखं कन्दरमिव), तस्य विवरं, तस्मिन् विवर्तमानं एकवारविश्वग्रसन-विकटविकरालकालमुखकन्दरविवरविवर्तमानम् इव. Conceive of Death gaping his mouth wide open as if to devour the whole world at one stroke and the huge hollow within his mouth in that posture. The whole world seems to be revolving within it.

Page 223. युगान्ते योगनिद्रा, तथा निरुद्धसर्वद्वारं नारायणोदरं तस्मिन् निविष्टं युगान्तयोगनिद्रानिरुद्धसर्वद्वारनारायणोदरनिविष्टम् इव As if lying compressed in the belly of Nārāyaṇa with all possible openings blocked by reason of his characteristic Yogic slumber at the deluge. स्थाने Indeclinable meaning 'properly.' वायुर्देवता अस्य वायव्यं. The Vārunāstra of Lava is dispelled by the Vāyavyāstra of Candraketu.

विद्यायाः ईषदूनः विद्याकल्पः तेन विद्याकल्पेन मरुता by the wind which is almost on a par with Vidyā or self-realisation. भूयसामपि मेघानां Though the clouds are numerous. क्वापि प्रविलयः कृतः Their total disappearance has been caused. Like what ? ब्रह्मणि विवर्तानामिव. Brahman is the Supreme spirit of consciousness and represents the substratum of truth on which the objects of the world are super-imposed. Objects which are super-imposed are called विवर्त, and they are unreal like the silver in a shell. The real

object on which a विवर्त is imposed, is called अधिष्ठान. That alone represents the truth. Brahman, the substratum, is true, and जगत् appears in it as a phantom. Just as the knowledge of the identity of Jiva and Brahman inculcated by Mahāvākyas like तत् त्वं असि puts an end to all the phantoms of the world, the Vāyavyāstra of Candraketu has shattered the phantoms created by the Vārūnāstra of Lava.

क इदानीमेषः. Here the advent of Rāma is described. कः एतयोः कुमारयोः अन्तरे विमानवरादवतरति. Who is this that gets down from the chariot in the midst of these boys? How is he? ससंभ्रमम् उत्क्षिप्तः करः, तेन भ्रमितः कोदण्डः येन सः संसंभ्रमोत्क्षिप्तकरभ्रमितकोदण्डः who moves his bow circularly with his hand raised in a hurry. दूरादेव, मधुरवचनेन प्रतिषिद्धः युद्धव्यापारः येन मधुरवचनप्रतिषिद्ध-युद्धव्यापारः. who from at a distance has stopped the activities of the battle by his sweet words.

Page 224. सान्त्वं etc. महापुरुषसंगदितं सान्त्वं निशम्य, तस्मिन् गौरवात् तद्गौरवात्, समुपसंहृतः संप्रहारः येन समुपसंहृतसंप्रहारः having stopped the battle. लवः शान्तः. Lava has become calm. चन्द्रकेतुश्च प्रणत एव, not merely शान्तः. राज्ञः सुतसंगमनेन कल्याणम् अस्तु. This Interlude is Miśra, because it consists of a mixed dialogue in Sanskrit and Prākṛt.

Page 225. दिनकरकुलचन्द्र etc. दिनकरकुलस्य चन्द्रः, तत्र संबुद्धिः दिनकरकुलचन्द्र हे चन्द्रकेतो एहि हृदं परिष्वजस्व Come and embrace me. तुहिनस्य शकलः, तद्वत् शीतलैः तुहिनशकलशीतलैः. Cool like frozen snow. तवाङ्गैः by means of your limbs. ममापि चित्तदाहः शमम् उपयातु.

अपि नाम is a particle of interrogation indicative of the speaker's wish. दिव्यास्त्रमयः देहः तस्य दिव्यास्त्र-देहस्य. The real body of a Kṣatriya consists of the Astras under his control. His physical body is comparatively unimportant. It is therefore appropriate that Rāma enquires about the welfare of

Candraketu's Astraic body, epecially when he has engaged himself in battle. Enquiry about the well-being of his physical body is superfluous, because so long as the Astraic body is sound it is certain that the physical body will not be affected. Candraketu in reply intimates his welfare to Rāma. But the reason given for the same is his acquisition of a unique dear friend. वीरस्य प्रवालः तं वीरप्रवालं a sprouting hero. अतिगम्भीरा कल्याणी आकृतिः यस्य सः अतिगम्भीरकल्याणाकृतिः. The person of Candraketu's comrade is highly dignified and auspicious.

Page 226. त्रातुं लोकानिव etc. In this verse Rāma describes the personality of Lava. लोकान् त्रातुं परिणतः कायवान् अस्त्रवेद इव, ब्रह्मणः कोशं तस्य ब्रह्मकोशस्य of the Brahmanāṇḍa, the Universe. निर्मायत इति निर्माणं meaning फलं. जगतः पुण्यानि, तेषां निर्माणानि, तेषां राशिः जगत्पुण्यनिर्माणराशिः.

पुण्यानुभावेन दर्शनं यस्य सः पुण्यानुभावदर्शनः whose sight can be had only as a result of virtue. It means that his sight is so rare and available only to the meritorious.

आश्वास confidence. स्नेह love. भक्ति devotion. For these three, Rāma is एकं महत् आयतनं a place where confidence, love and devotion can be reposed. प्रकृष्टस्य धर्मस्य प्रसाद इव. He is like the beneficent effusion of the compassion towards all beings which is the highest Dharma of a man. मूर्त्या संचरत इति मूर्तिसंचरः. चर=चर्+ट. Vide Pāṇini:—चरेष्टः.

Page 227. विरोधो विश्रान्तः etc. Here Lava describes the influence of Rāma's presence on himself. विरोधो विश्रान्तः The hostile attitude so far adopted has come to an end. निर्वृतिघनो रसः प्रसरति. A stream of enthusiasm abounding in joy pours forth. तत् औद्धत्यं क्वापि व्रजति. That haughtiness has gone somewhere. विनयः मां, प्रहं करोति प्रह्वयति. Modesty humbles me. अस्मिन्

दृष्टे Locative Absolute, when he is seen. झटिति किमिति परवान् अस्मि. Suddenly I am won over. I don't know why. महतां महार्घः कोऽपि अतिशयः. There is a peculiar excellence of great value in great men. तीर्थानाम् इव as in the case of sacred places. Just as sacred rivers and places of pilgrimage impress a person with their sanctity at the mere sight, so does this great man impress me with his superiority.

एकपदे at one stroke. दुःखविश्रामं ददाति gives rest to my sorrow. अन्तरात्मानं उपस्नेहयति melts my heart. अथवा There is no need for such a speculation. स्नेहश्च निमित्तसव्यपेक्षश्च. The reduplication of च suggests the mutual incompatibility. स्नेह or love is natural and cannot be traced to any reason. It is never निमित्त-सव्यपेक्ष. व्यपेक्षया सह वर्तत इति सव्यपेक्षः, निमित्ते सव्यपेक्षः निमित्त-सव्यपेक्षः. विप्रतिषिद्धं opposed or inconsistent.

व्यतिषजति etc. अन्तः भवः आन्तरः inward. कोऽपि peculiar. हेतुः cause. पदार्थान् the objects. व्यतिषजति unites. व्यतिषजति Present tense, 3rd person singular of सञ्ज् with वि and अति. Before the conjugational sign the penultimate nasal of सञ्ज् drops. Vide Pāṇini :—दंशसञ्जस्वञ्जां शपि. सञ्ज् means to cling, and it is Intransitive. Here it is used in the sense of 'to make a thing cling to another' i.e. in the causal significance of the root. In such cases the roots are deemed to be employed as अन्तर्भावितानिच्क i.e. in the causal significance without the causal suffix. Hence we have पदार्थान् व्यतिषजति which means पदार्थान् व्यतिषङ्गं कारयति causes things to combine with each other. As opposed to the अन्तर्भावितानिच्कप्रयोग, roots are sometimes used in their निवृत्तप्रेषणप्रयोग. In other words a root is used with the causal suffix, but without the causal significance, e.g. गमयति will mean गच्छति. Of course these two extreme principles are to be evoked only in exceptional cases. After having positively

postulated the reason for the mutual bond of persons, the poet goes on to state negatively what is not the reason for it. प्रीतयः बहिरुपाधीन् न खलु संश्रयन्ते. Affections do not depend on external causes. The principle that some inner power binds persons to each other is strengthened by an analogy. पतङ्गस्य उदये at the rise of the Sun. पुण्डरीकं विकसति. The lotus blooms. Another analogy is also furnished. हिमरश्मौ उद्गते सति. When the Moon comes out. चन्द्रकान्तः द्रवति. The moonstone melts. There is some common bond between the two in spite of the vast distance between them. Hence love springs forth by nature, not by any reason. This verse also occurs in Mālatīmādhava Act I—27. The idea of the moonstone melting at the touch of the moon's rays has been already referred to by the poet in the following passage :—बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः.

Page 228. तद्विशेषं ब्रूहि. Tell me who this person is, of the four heroes of Rāmāyana? शोभनं प्रभातं सुप्रभातं. प्रभात means morning. To-day is a happy day on account of the sight of Raghunātha.

Page 229. अङ्गेन by your body. अपरिश्लथं closely, adverbial to परिरम्भस्व Imperative 2nd person singular of रम्भ् (रभि शब्दे) with परि, 1st conjugation. If the the root रम्भ् 'to begin' be used, the form will be परिरम्भस्व since there is no warrant for तुम् before the 1st conjugational sign. Vide Pāṇini :—रभेरशब्दितोः.

परिणत etc. तव स्पर्शः (मां) आनन्दयति. Your touch delights me. How is the touch? परिणतं कठोरं च पुष्करं, तस्य गर्भे (विद्यमानः) छदः, स इव पीनः मसृणः सुकुमारश्च परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः. Like the inner petal of a full-blown compact lotus-flower, your touch or rather your skin is plump, glossy and tender. The inner petal has been referred to, to convey the extreme delicacy of Lava's body. पीन derived

from ओ प्यायी वृद्धौ. The नत्व in the suffix क्त, and the substitute पी for the root प्याय् are respectively due to Pāṇini :—ओदितश्च and प्यायः पी. Further how is your touch ? चन्दनस्य निष्यन्दः, स इव जडः चन्दन-निष्यन्दजडः cool like the sandal paste. The initial स् in स्यन्द changes to ष optionally after अनु, परि, अभि, नि and वि when the doer or the subject of the root is other than a प्राणि or living being. Vide Pāṇini :—अनुपर्यभिनिविभ्यः स्यन्दतेरप्राणिषु.

एभ्यः अभिद्रुग्धं. The dative is due to Pāṇini :—कुधद्रुहेर्ष्यासूयार्थानां यं प्रति क्रोधः. मया अभिद्रुग्धं an instance of भावेप्रयोग. पुनः shows the contrast between Rāma who is loving by nature and me who have given him offence without cause. एव after एभ्यः suggests that Rāma is the last man to be treated like that. Why did I behave like that ? अज्ञेन Fool that I am. What is the exact act of offence ? यत् आयुधपरिग्रहपर्यन्तं यावत् अत्यारूढो दुर्योगः. That my mischief has gone to such a length as to compel the raising of weapons. पर्यन्तं and यावत् are tautologic. आयुधपरिग्रहो यावत् or आयुधपरिग्रहपर्यन्तं alone will do. Or यावत् means the entire action. आयुधपरिग्रहपर्यन्तं adjectival to यावत्. The entire action leading up to the raising of arms. दुर्योगः यावत् अत्यारूढः. My mischief has covered the entire action leading up to the lifting of weapons. वीरवत् आचरितं वीरायितं.

Page 230. न तेजस्तेजस्वी. This śloka substantiates that intolerance of another man's valour is an ornament of Kṣatriyas. तेजस्वी अपरेषां प्रसृतं तेजः न विषहते. A valiant person will not brook the display of valour by others. Why ? सः तस्य स्रो भावः. It is his inherent nature. प्रकृत्या नियतः, तस्य भावः तस्मात् प्रकृतिनियतत्वात् अकृतकः It does not come in adventitiously by some cause, because it is inherent by nature. This general statement is substantiated by an analogy.

देवो दिनकरः मयूखैः अश्रान्तं तपति यदि. If the Lord Sun blazes with his rays without interruption. आग्नेयः ग्रावा निकृत इव किं तेजांसि वमति. Why does the sunstone emit fire, as if insulted ? अग्निः पतति अस्मादिति आग्नेयः = अग्नि + ढक्. Vide Vārtika:—सर्वत्राग्निकलिभ्यां ढग्वक्तव्यः. This stone is also called Sūryakānta. It produces fire by contact with the rays of the Sun. Hence Lava's rage at the proclamation of Rāma's glory is quite natural.

अमर्षोऽप्यस्यैव शोभते. Even anger is a beauty. अपि suggests how much more his positive good qualities will contribute to his charm. अस्यैव शोभते. It is a beauty in his case alone, because he has the power to translate his fury into action. Vide the following parallel from Bhāravi :—अमर्षशून्येन जनस्य जन्तुना न जातहार्देन न विद्विषादरः ।

Page 231. सेना एव सैन्यानि, सर्वाणि सैन्यानि सर्वसैन्यानि. चतुर्वर्णादित्वात्पञ्च. संहियताम् अस्त्रम्. Let the missile be withdrawn. विगतं लक्षणं येषां तानि विलक्षणानि, निर्गतः व्यापारः येभ्यस्तानि निर्व्यापाराणि, तेषां भावः निर्व्यापारता, तथा विलक्षणानि निर्व्यापारताविलक्षणानि. Lifeless owing to lack of motion. लवः प्रणिधानं नटयति. He meditates upon the Deity presiding over Jṛmbhakāstra. यथानिर्दिष्टं, तथा करोमि understood. Rāma wonders in his heart how Lava got the Jṛmbhakāstra.

ब्रह्मादयः etc. already explained. Vide Page 132.

अथ marks the beginning of a question. इमां refers to Jṛmbhaka. अस्त्रस्य पारायणं, तस्य उपनिषत् अस्त्र-पारायणोपनिषत्. उपनिषद् is a secret Vidyā taught by a Guru to his most favoured pupil. पारायण means entirety. अस्त्रपारायण means all the secrets of the astras, and its उपनिषद् means the most carefully guarded science relating to the Astra. For पारायण, refer to Amara :—साकल्यासङ्गवचने पारायणपरायणे. सहस्रात्परं परःसहस्रं, परःसहस्रं संवत्सरान् अन्ते वसतीति तस्मै परःसहस्रसंवत्सरा-न्तेवासिने. Kauśika served his pupilhood under

Kṛśāśva for over a thousand years. The अलुक् of the Locative suffix after अन्त in अन्तेवासिन् is due to Pāṇini :— शयवासवासिष्वकालात्. In the compound as dissolved, संवत्सर is to be taken along with the action denoted by the root वस् comprised in अन्तेवासिन्. अन्तेवासिन् as a whole means pupil. But he is so-called, because he lives near his Guru. While dissolving the compound the etymological meaning of वस् to live is availed of, but when the compound is formed, the meaning 'pupil' comes to the forefront. प्रोवाच प्रक्षेपेण उवाच taught completely. प्रोवाच Perfect 3rd person singular of वृ with प्र. Vide Pāṇini:— ब्रुवो वचिः. स तु भगवान् refers to Viśvāmitra. मह्यम् अवोचत् understood. इत्येष गुरुपूर्वानुक्रमः. This is the previous order of Gurus in this science. कुमारस्य means 'to you.' कुतः संप्रदायः. संप्रदीयतेऽस्मिन्निति संप्रदायः. स्वतः प्रकाशन्त इति स्वतःप्रकाशानि. The Astras shone of their own accord in our mind.

Page 232. प्रकृष्टं पुण्यं उपादानं यस्य सः प्रकृष्टपुण्योपादानकः brought about by meritorious deeds of a high order. द्विवचनं The dual number in आवयोः. नेपथ्ये. Kuśa speaks from behind the scenes.

सखे किम् आत्थ. Friend, what do you say ? आत्थ Present tense, 2nd person singular of वृ. Lava reproduces the words of Dāṇḍāyana in purport. आयुष्मतः लवस्य. The adjective suggests the tender age of Lava and his inequality in fight with the king's army. Kuśa as the elder of the two is naturally apprehensive of the efficiency of his brother in fight and he is therefore anxious to lend his support. नरेन्द्रवैन्यैः आयोधनं The battle with the king's forces. ननु तथा Is it really so ? तथा summarises all the incidents of the fight related to Kuśa by Dāṇḍāyana. तथा इति आत्थ किम्. Do you say it was like that ? Then this is my resolve. अद्य भुवनेष्वपि राजशब्दः अस्तमेतु Let the

name 'king' become extinct in the whole world. भुवनेष्वपि in all the worlds, not only in the particular family which has given the challenge. राजशब्दोऽपि Let even the name king disappear, not merely the status, wealth and glory of the king. Further, क्षात्रस्य (क्षत्रियसमूहस्य) शस्त्राणां शिखिनः शस्त्रशिखिनः अथ शमं यान्तु. Let the fires of the weapons of Kṣatriyas meet with extinction to-day.

Page 233. अथ कोऽयम्. Rāma espies Kuśa from at a distance, and being impressed with his personality, asks Lava who he is. इन्द्रस्य मणिः इन्द्रमणिः, तस्येव मेचका छविः यस्य सः इन्द्रमणिमेचकच्छविः Possessed of a blue splendour like that of the sapphire. Vide Amara :—कृष्णे नीलासितश्यामकालश्यामलमेचकाः. ध्वनिर्नैव by his very voice. मां बद्धपुलकं करोति. He makes me possessed of bristling hair. अत एव consequently. नवः नीलश्च नीरधरः, तस्य गर्जितं, तस्य श्रुतिः, तस्याः क्षणं, तस्मिन् बद्धाः कुड्मलाः येन, तादृशः कदम्बः, तस्य डम्बरः यस्य तं नवनीलनीरधर-गर्जितश्रुतिक्षणबद्धकुड्मलकदम्बडम्बरं. On hearing the thunder of fresh blue water-bearing clouds the Kadamba tree puts forth buds instantaneously. Rāma with his bristling hair is compared to such a Kadamba tree. Lava tells it is his elder brother Kuśa. As he enters, Kuśa strings his bow with rage, resolution, joy and courage,—rage at the insult offered by the soldiers to Lava, resolution of wreaking his vengeance, joy of having got an opportunity of fighting with illustrious warriors, and courage due to confidence in his own powers.

दत्तेन्द्राभय etc. वैवस्वतात् मनोः आ beginning from Manu descended of the Sun. दत्ता इन्द्रस्य अभयमेव दक्षिणा यैस्तैः दत्तेन्द्राभयदक्षिणैः. The solar kings have granted protection to no less a person than Indra from time immemorial. The same idea is contained in the following parallel from Murāri :—इक्ष्वाकूणां लिखितपठिता

स्वर्वधूगण्डभित्तिक्रीडापत्रप्रकरमकरीपाशुपाल्यं हि वृत्तिः. Hence it is stated that the reputed duty of इक्ष्वाकुः was to preserve the ornamentation on the cheeks of the celestial damsels. Similarly Kālidāsa refers to ककुत्स्थः engaged in the duty of banishing such ornamentation from the cheeks of the Asura ladies. Vide the following śloka from Raghuvamśa :—महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः । चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥ Further how are the solar kings ? दत्तानां दहनाय For subjugating haughty and wicked persons. दीपिता निजस्य क्षत्रप्रतापस्य अग्नयः यैस्तैः दीपितनिजक्षत्रप्रतापाग्निभिः They keep their fire of Kṣatriya valour ablaze for burning the wicked. अदितेरपत्यं आदित्यः. आदित्यस्यापत्यं is also आदित्यः. Vide Pāṇini :—दित्यदित्यादित्यपत्युत्तरपदाण्यः. आदित्यैः नृपतिभिः विग्रहो यदि. If a battle is to take place with such kings of the solar race. ततः then. मम एतत् धनुः धन्यं. This bow of mine is fortunate. How is the bow ? दीप्तानाम् अस्त्राणां स्फुरन्त्यः उग्राः दीधितिशिखाः, ताभिः नीराजिता ज्या यस्य तत् दीप्तास्त्रस्फुरदुग्रदीधितिशिखानीराजितज्यं. On the eve of battle, Nīrājana is to be performed for persons entering upon a fight. The bowstring is now going to enter upon a fight. Hence its Nīrājana is to be performed. Nīrājana is an auspicious ceremony of showing lights, preferably of burning camphor, in front of persons whose well-being or success in the enterprise begun is wished for and of moving the lights over their heads near their faces or round them according to the variations in local practice. When the bow is taken on hand in battle, Astras are discharged e.g. Āgneya, Vāyavya etc. When the Astras emit fire, they give rise to hot and bright flames. The flames thus produced seem to perform the Nīrājana for the bowstring. My bow consisting of such a string deserves to be congratulated on the distinction of

its opponents, viz. the monarchs of the Solar race.

Page 234. क्षत्रियपोतके पोत means शिशु. The superior valour of Kuśa is brought out in the next śloka.

दृष्टिस्तृणीकृत etc. This is an oft-quoted stanza for illustrating a heroic personality. दृष्टिः The eye-sight of this boy. तृणीकृतः जगत्त्रयस्य सत्वसारः यया सा तृणीकृतजगत्त्रय-सत्वसारा. It treats with scorn the valour of heroes in all the three worlds. धीरोद्धता गतिः धरित्रीं नमयतीव His brave and proud gait seems to bend the earth underneath. कुमारस्य भावः कौमारकं तस्मिन् कौमारके अपि in spite of his childhood. गिरिवत् like a mountain. गुरुतां दधानः Assuming weightiness. वीरो रसः किमयमेति. Is it the embodiment of heroism walking on foot? उत दर्प एव. Or is it the pride of valour?

यत्किंचिदेतत्. It is a trifling. The talk of battle is cast off to the winds. Now it is the occasion for modesty. The reason is that Rāma has come. Not merely is he present, but he also loves us and longs for your company.

Page 235. आशंसनीयं पुण्यं दर्शनं यस्य आशंसनीयपुण्य-दर्शनः. One whose sight is to be longed for and confers merit. Or, आशंसनीयेन पुण्येनैव दर्शनं यस्य. One whose sight is got only through an enviable wealth of virtue. संप्रधारयामि means विचारयामि. ऊर्मिलायाः अपत्यं पुमान् और्मिलेयः. सख्येन मां उपतिष्ठते. The Ātmanepada of स्था with उप is due to Vārtika :—उपाद्देवपूजासंगतिकरणभिन्नकरणपथिष्विति वाच्यम्. तेन संबन्धेन. By reason of the friendship between Candraketu and myself. संप्रत्यवचनीयो राजन्यसंश्रयः. Generally a Kṣatriya ought not to bow down to another Kṣatriya. But since Rāma is virtually my father it will be no discredit for me to bow down before him. आकारस्य अनुभावश्च गाम्भीर्यं च, ताभ्यां संभाव्यमानः विविधः लोकोत्तरः सुचरितातिशयः यस्य तं आकारानुभावगाम्भीर्यसंभाव्यमानविविधलोकोत्तरसुचरितातिशयम्. The power and dignity of Rāma's personality

are such as to justify the extraordinary feats of valour done by him.

Page 236. अहो etc. Here Kuśa expresses his admiration on seeing Rāma's personality. प्रसादेन निर्वृतं प्रासादिकं = प्रसाद + ठक्. Vide Pāṇini :—निर्वृतेऽभ्युतादिभ्यः. रूपं. What a graceful personality ! पावयतीति पावनः. अनुभव एव अनुभावः What a holy experience ? दैवीं वाचं The Sanskrit language. स्थाने etc. Fittingly did Vālmīki enrich the divine language with literature on Rāma. व्यवीवृधत् Aorist of the causal of वृध् with वि.

अमृताध्मात etc. अयं जनः refers to the speaker Rāma himself. वात्सल्यात् out of affection. ते परिष्वङ्गाय उत्कण्ठते. He is eager to have an embrace of you. How are you ? अमृतेन आध्मातः जीमूतः, तस्यैव स्निग्धं संहननं यस्य तस्य अमृताध्मातजीमूतस्निग्धसंहननस्य Your body is as charming as a cloud charged with water. Vide Amara :—पयः कीलालममृतं जीवनं भुवनं वनम् and गात्रं वपुः संहननं. The first half of this verse occurs also in Mahāvīracarita Act II, verse 45.

अङ्गादङ्गात् etc. The reduplication of the word अङ्गात् suggests the entirety of the limbs from which the essence has poured forth and taken the shape of a boy. देहसारः The essence of the body. चेतनाधातुः That part of the body which is responsible for the creation of feelings. The reason for both the surmises is furnished by the second half of the verse. यत् यस्मात्. सान्द्रः आनन्दः, तेन क्षुभितं हृदयं, तस्य प्रस्रवः तेन सान्द्रानन्दक्षुभितहृदयप्रस्रवेन सिक्त इव. As if formed by the melting of the heart agitated by deep joy. गात्रश्लेषे अमृतरसस्रोतसा सिञ्चतीव. He seems to drench me in a stream of nectar during the act of embrace.

Page 237. ललाटं तपतीति ललाटंतपः = ललाट + तप् + खश्. Vide Pāṇini :—असूर्यललाटयोर्दशितपोः. Scorching the forehead. तिग्माः अंशवः यस्य तिग्मांशुः. The Sun. तपति

blazes. सालस्य प्रकृष्टा छाया सालप्रच्छायं. छाया at the end of a Tatpuruṣa compound optionally takes the neuter gender. Vide Pāṇini :—विभाषा सेनासुराच्छाया-शालानिशानाम्.

अहो etc. In this verse Rāma gives expression to his observation about the kingly features of Kuśa and Lava.

Page 238. वपुरवियुतसिद्धाः etc. कुशस्य च लवस्य च to be imported from the previous verse. लक्ष्मीविलासाः, वपुषा अवियुतसिद्धाः वपुरवियुतसिद्धाः. The charms which are inherently associated with their body. कला means a minute. कलायां कलायां प्रतिकलं, प्रतिकलं कमनीयां प्रति-कलकर्मनायां कान्तिम् उद्भेदयन्ति. They put forth a splendour increasing in attraction every moment. The more I look at them the greater is their attraction. क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः. Two analogies are set forth in the third and fourth feet respectively. अमलिनं चन्द्रं स्वे रश्मयः यथा. Just as the rays of the Moon display the spotless moon. The spotless moon is बालचन्द्र as contrasted with the full Moon who is मलिन or possessed of a black spot. The infant Moon being on the increase, is growing in fascination every minute. विकसितमरविन्दं, मकरन्दस्य इमे माकरन्दाः बिन्दवः यथा. Just as drops of honey adorn the blooming lotus.

कुमारस्य भावः कौमारकं, रघुकुलस्य कौमारकं रघुकुलकौमारकं.

कठोर etc. वृषस्य स्कन्धौ, ताविव सुतरां बन्धुरौ अंसौ ययोस्तयोः वृषस्कन्धसुबन्धुरांसयोः. वपुः The body of Kuśa and Lava who are possessed of shoulders charming as that of a bull. कठोरस्य पारावतस्य कण्ठः, तद्वत् मेचकं कठोरपारावतकण्ठमेचकं. Black like the neck of a grown-up dove. Their sight is also indicative of an affinity with Raghu's dynasty. वीक्षितं, प्रसन्नस्य सिंहस्येव स्तिमितं प्रसन्नसिंहस्तिमितं. Their eyesight is steady like that of a lion in good spirits. ध्वनिश्च, मङ्गले साधुः मङ्गल्यः,

तादृशः मृदङ्गः, स इव मांसलः मङ्गल्यमृदङ्गमांसलः. The reading मङ्गल्य is better than माङ्गल्य.

Page 239. अपि जनकसुतायाः etc. Features similar to those of Jānakī are noticeable in these boys on a careful scrutiny. निपुणस्य भावः नैपुणं, उन्नेतुं योग्यं उन्नेयं, नैपुणेन उन्नेयं नैपुणोन्नेयं. Of course it will not be perceptible to a superficial observer. तच्च तच्च. The reduplication suggests the numerous features of the boys akin to those of Sītā. ननु in fact. अभिनवं शतपत्रं, तस्य श्रीः अस्यास्ताति अभिनवशतपत्रश्रीमत् प्रियायाः आस्यं. The face of my beloved which has the beauty of a fresh-blown lotus. मे अक्ष्णोः पुनः गोचरीभूतमिव मन्ये. I imagine that face has again presented itself before my eyes.

शुक्लाच्छ etc. Having referred to the similarity in the general features and the face, Rāma refers individually to the lips, ears and eyes of the boys as closely resembling those of Sītā. शुक्लाश्च अच्छाश्च ये दन्ताः, तेषां छविः, तेन सुन्दरा शुक्लाच्छदन्तच्छविसुन्दरा. इयं ओष्ठस्य मुद्रा ओष्ठमुद्रा the setting of the lips. सैव. The formation of the lips, which is beautified by the lustre of pure white teeth is the same as that of Sītā. कर्णः पाश इव कर्णपाशः The noose-like ear. स एव च. It is also the same as that of Sītā. नेत्रे पुनः. पुनः refers to the distinction in the eyes. यद्यपि रक्तनीले. रक्त or red in the fringes, and नील or black in the pupils. Sītā's eyes on the other hand were white in the fringes. तथापि however. सौभाग्यगुणः The quality of their attraction. स एव is the same as that of Sītā's eyes.

Page 240. विचिन्त्य Rāma's suspicion about the identity of the boys is roused, and he thinks of several circumstances that strengthen the suspicion. It was in this forest of Vālmiki that Sītā was abandoned. The personality of the boys is suggestive of royal connection. Their age roughly corresponds to the period of time that has elapsed, since

Sitā was left in the wilderness in her advanced stage of pregnancy. Their अनुभाव or valour is worthy of the descendants of Raghu's race. But the most powerful circumstance pointing to their parentage is their knowledge of Jṛmbhakāstra by birth. Perhaps it is the result of his statement—एतानि सर्वथा त्वत्प्रसवं उपस्थाभ्यन्ति made while showing the picture to Sitā in the First Act. प्रसङ्गात् आगतं प्रासङ्गिकं, चित्रदर्शनेन प्रासङ्गिकं चित्रदर्शनप्रासङ्गिकं शस्त्राभ्यनुज्ञानं. A conferment of the Śastra. प्रबुद्धं स्यात् might have taken effect. संप्रदायात् आगतानि सांप्रदायिकानि, तानि न भवन्ति इति असांप्रदायिकानि. Astras are never obtained without a traditional handing by the Guru. आत्मनः (मनसः) संवादः आत्म-संवादः. That they are twins is in keeping with my suspicions. जीवयोः द्वयं, तदेव अपत्यं, तस्य चिह्नं यस्मिन् सः जीव-द्वयापत्यचिह्नः. The foetus bore the marks of a double offspring. द्विविधः Twofold.

Page 241. परां कोटिं etc. मयैव आदौ द्विधा गर्भग्रन्थिः ज्ञातः. I first knew her womb as twofold i.e., as consisting of two lives. She knew it only afterwards. तदनु कैरपि दिवसैः तया ज्ञातः. How did I first know? करतलपरामर्शकलया by feeling the same with my hand. गर्भग्रन्थिः foetus. Of whom? देव्याः understood. How was she? रहो विस्रब्धाया अपि सहजलज्जाजडदृशः. When? स्नेहे परिचयविकासात् परां कोटिं अधिगते सति.

रुदित्वा. Weeping is due to the recollection of Sitā and her confidence in him.

Page 242. बाष्पवर्षेण etc. वः जगन्मङ्गलं आननं बाष्प-वर्षेण (हेतुना) अवश्यायावसिक्तस्य पुण्डरीकस्य चारुतां नीतम्. अवश्याय means snow. Rāma's face abounding in tears is compared to a lotus covered with drops of snow.

विना सीतादेव्या etc. सीतादेव्या विना रघुपतेः किमिव दुःखं न हि. On account of separation from Sitā, everything conveys misery to Rāma. दुःखयतीति दुःखं = दुःख + पचाद्यच्.

प्रियानाशे (सति) कृत्स्नं जगत् अरण्यं भवति किल. At the bereavement of the beloved, the whole world becomes a wilderness. Is it not ? Then was Sītā so beloved of Rāma ? स च स्नेहस्तावान् Yes, that love surpasses words. Is it not open to console himself by expecting the separation to be at an end ? No. अयमपि वियोगो निरवधिः. This bereavement is endless. किमेवं त्वं पृच्छसि. How do you ask thus—you who were taught Rāmāyaṇa by Vālmīki himself. अनधिगतं रामायणं येन सः अनधिगतरामायणः As if you don't know Rāmāyaṇa.

अये is an Interjection of sorrow. तटस्थ आलापः. The talk of Kuśa is that of a neutral person. Since Kuśa traces Rāma's sorrows on general lines of argumentation and since it does not appear that he is interested any more in the subject of discussion, Rāma is disappointed that he gets no clue to solve his doubts about the identity of the boys. कृतं प्रत्ययेन. There is no scope for entertaining the belief prompted by my heart. दग्धहृदय wretched heart. कोऽयं, अकस्माद् आगतः आकस्मिकः पारिप्लवश्चासौ विकारश्च पारिप्लवविकारः What is this change that tosses you about ? विनिर्भिन्नः हृदयस्य आवेगः यस्य सः विनिर्भिन्नहृदयावेगः.

Page 243. सरस्वत्याः निष्यन्दः सरस्वतीनिष्यन्दः. Rāmāyaṇa is identified with the flow of Vālmīki's Sarasvatī. In effect निष्यन्दः means निष्यन्दजनितः. आदित्यवंशस्य प्रशस्तिः प्रशस्तिप्रतिपादकः. The work known as Rāmāyaṇa. कृत्स्न एव in its entirety. संदर्भः composition. अस्माकं आवृत्तः It has been taught us repeatedly. स्मृतौ प्रत्युपस्थितौ स्मृतिप्रत्युपस्थितौ. बालचरितस्य means बालकाण्डे. अन्यतमे सर्गे in one of the chapters. It is the last chapter in Bālakāṇḍa. उदीरयतं Imperative mood, 2nd person dual of ईर् with उद् to tell.

प्रकृत्यैव etc. It is to be noted that these two verses are not a verbal reproduction of the original.

They reproduce the purport of the corresponding two ślokas of the original Rāmāyaṇa. The actual verses 27 and 28 of the last sarga of Bālakāṇḍa are as follows :—प्रिया तु सीता रामस्य दाराः पितृकृता इति । गुणाद्रूप-
गुणाच्चापि प्रातिर्भूयोऽप्यवर्धत ॥ तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते ।
अन्तर्जातमपि व्यक्तमाख्याति हृदयं हृदा ॥. Sītā was dear to Rāma by nature, but the love increased further through her Guṇas and Rūpaguṇas. गुण refers to the qualities of the heart—modesty and the like, रूपगुण to the qualities of her person—beauty and the like.

Page 244. तथैव etc. तथैव In the same way as Sītā was dear to Rāma. प्राणेभ्योऽपि प्रियः. Rāma was dearer than life to Sītā. हृदयं त्वेव जानाति. Heart alone knows their mutual attachment.

निर्गता अन्वयात् निरन्वया, विपर्यासस्य वृत्तिः विपर्यासवृत्तिः., निरन्वया विपर्यासवृत्तिः येषां ते, तादृशाः विप्रलम्भाः येषु ते निरन्वय-
विपर्यासवृत्तिविप्रलम्भाः adjectival to संसारवृत्तान्ताः. Your life's events consist inostly of विप्रलम्भ or separation. The विपर्यास or the opposite of it is union. विपर्यासवृत्ति is the fact of union. It is निरन्वय meaning असंगत. The fact that we were united for a short duration in this life is incompatible with the separation which is the most outstanding feature of our matrimonial life, and it has completely eclipsed the short duration of our mutual association. Judging from the present separation, it is inconceivable whether our short union of bygone days was a possibility. स्तुतौ पर्यवस्यन्तीति स्तुतिपर्यवसायिनः. The events of your life in union with me are a thing of the past. They survive only in talk. They have ceased to be a fact long ago.

क्व तावान् आनन्दः etc. Rāma extols his previous happiness in the company of Sītā. निर्गतः अतिशयः

यस्मात् सः निरतिशयः, तादृशः विस्त्रम्भः, तेन बहलः निरतिशयविस्त्रम्भ-
बहलः तावान् आनन्दः क. Where is that immeasurable
joy abounding in matchless mutual confidence ?
क वा, अन्योन्यं प्रेम अन्योन्यप्रेम. क च नु गहनाः deep. कौतुकेन
जनिता रसाः कौतुकरसाः feelings due to rapture. सुखे वा
etc. Where is that unity of heart in weal or woe ?
तथापि एषः पापः प्राणः स्फुरति, न विरमति.

Page 245. प्रियागुण etc. तमेव कालं वयं स्मारिताः We
are reminded of that period of time. How was
that time ? प्रियागुणसहस्राणां, क्रमेण उन्मीलने तत्परः क्रमोन्मीलन-
तत्परः that time which was bent upon drawing
out one by one the qualities of my beloved. गुण
here refers to her attractive qualities of person
and heart. The word उन्मीलन suggests that the
fascinating features were already present in Sītā
as a child and that they were only brought to light
by her youth. दुःसहः It is unendurable now. Of
course then it was very happy. तमेव. एव suggests the
extreme poignancy of the recollection of the past.

Page 246. यदा किञ्चित् etc. यदा has to be taken
along with काल in the previous verse—तमेव कालं स्मारिता वयं.
We are reminded of that time. Which time ? The
answer is यदा (तत्) कतिपयैः अहोभिः किञ्चित्किञ्चित् कृतपदमासीत्.
When that age came to have a footing bit by bit
in the course of a few days. In other words, when
she was just entering on her youth. तत् refers to
वयः. What sort of वयः ? मृगस्येव दशौ यस्यास्तस्याः मृगदृशः,
विस्तारि स्तनस्य मुकुलं यस्मिंस्तत् विस्तारिस्तनमुकुलं. वयः यदेतत् The
age of the deer-eyed lady at which the bud of her
breasts used to develop. तत् understood, suggested
by the use of यत्. There is another adjectival clause
qualifying वयः. यत्र (यस्मिन्) स्फुरति (सति). When that age
dawned. स्नेहः आकूतानि च, तेषां व्यतिकरेण घनः स्नेहाकूतव्यतिकर-
घनः मदनः हृदि प्रगल्भव्यापारः वपुषि मुग्धश्च (जातः). At that age
Cupid appeared, infusing courage in her heart and

charm in her body. Cupid is born of an interchange of love and its resultant longings. The love between a married couple creates a craving in them to carry that love into fruition. Cupid who thus begins to reign supreme drives away the timidity from their hearts and urges them to satisfy their longings in a thousand ways. प्रगल्भ or an advanced state is opposed to सुग्ध or infancy. The same Cupid effects diametrically opposite results with reference to two different objects. He makes the damsel's heart brave, but makes her body delicate. सुग्ध means delicate or charming.

मन्दाकिन्याः वनं मन्दकिनीवनं The forest adjacent to the Mandākinī. This is a river flowing by the side of Citrakūṭa, not the Gaṅgā. चित्रकूटे मन्दाकिनीवनं, तस्मिन् विहारः, तस्मिन् चित्रकूटमन्दाकिनीवनविहारे.

Page 247. त्वदर्थमिव etc. This verse occurs in a chapter stated to be प्रक्षिप्त or interpolated between the 95th and 96th chapters of Ayodhyākāṇḍa, and it has been subjected to some modification. The original runs as follows :—त्वदर्थमिह विन्यस्ता त्वयं श्लक्ष्णसमा शिला । यस्याः पार्श्वे तरुः पुष्पैः प्रविष्ट इव केसरैः ॥ शिलायाः पट्टः शिलापट्टः A piece of stone. Pointing to a slab on the banks of the Mandākinī, Rāma says to Sītā—this slab is in all probability placed here for your sake. It is an indirect invitation by Rāma to take her seat on the slab and indulge in sports. यस्य अभितः. यमभितः will be correct according to grammar. Vide Vār-tika :—अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. The genitive case in यस्य is therefore a poetic license. निरङ्कुशाः कवयः. All around the slab. केसरः पुष्पैः प्रवृष्ट इव. प्रवृष्टः (कतरि क्तः) has showered. To justify क्त in the Active significance, वृष् is to be treated as Intransitive. It is intransitive, because the object is not intended to be conveyed by the poet. अविवक्षातः कर्मणोऽकर्मिका क्रिया. Since the

object पुष्प is not intended to be conveyed as such, it is used in the Instrumental case. पुष्पस or flowers, though really an object of shower, are treated as a means of shower.

सलज्जास्मितस्नेहकरुणं. Rāma's shyness is due to Vālmiki's knowledge of his confidential sports. He makes a स्मित or smile, because Lava is ignorant of its implications. स्नेह or love is shown by Rāma owing to the extremely tender age of Lava, and करुण or sorrow is due to the recollection of separation from Sītā. स्मरति तस्य प्रसङ्गस्य. स्मृ and its synonyms govern an object in the Genitive case. Vide Pāṇini :—अधीगर्थदयेशां कर्मणि.

श्रमाम्बु etc. Since Lava's citations reminded Rāma of his confidential sports with Sītā on the banks of the Mandākinī, he pictures before his mind's eye the charming face of his beloved and gives expression to the picture. मुखमुत्प्रेक्ष्यते, प्रियायाः understood. The face of my beloved is visualised. It is present in my mind's eye. How was her face ? श्रमजनितम् अम्बु श्रमाम्बु, अशिशिरं शिशिरं संपद्यमानं भवत् शिशिरीभवत्, श्रमाम्बुना शिशिरीभवत् श्रमाम्बुशिशिरीभवत्. Sītā's face had been formerly hot. For, the bodies of persons inspired by the passion of love are generally hot. But when the love is satisfied by indulgence in sexual dalliance, drops of sweat appear out of fatigue, and such drops of water render the body chill. So it is that Sītā's face is described to have become cool by the drops of sweat due to fatigue resulting from her confidential sports with her lover on the banks of the Mandākinī. प्रसृतः मन्दः, मन्दाकिन्याः मरुत्, तेन तरलिताः अलकाः, तैः आकुला ललाटचन्द्रस्य (ललाटं चन्द्र इव तस्य) द्युतिः यस्मिंस्तत् प्रसृतमन्द-मन्दाकिनीमरुत्तरलितालकाकुलललाटचन्द्रद्युति. Breeze was slowly blowing from the Māndākinī, and it made her

tresses of hair toss about. Her forehead was covered with such hair, and her face was beautified by such a forehead. कुङ्कुमेन कलङ्कित न भवतीति अकुङ्कुमकलङ्कितः, तादृशश्च उज्ज्वलश्च कपोलः यस्मिन्तत् अकुङ्कुमकलङ्कितोज्ज्वलकपोलं which consisted of cheeks shining, though destitute of the paste of safflower. The absence of paint is perhaps to be accounted for by its scarcity in the forest. निर्गतम् आभरणं ययोस्तौ निराभरणौ, तथापि सुन्दरौ, श्रवणे पाशाविव श्रवणपाशौ, ताभ्यां मुग्धं निराभरणसुन्दरश्रवणपाशमुग्धं. Her face was charming through the noose-like ears which, though bereft of ornaments, were beautiful.

Page 248. चिरं ध्यात्वा etc. In separation a lover thinks constantly of his sweetheart so that in his imagination he creates his sweetheart and places her in communion with his heart. Consequently the heart takes solace. But this is possible only when the separation is limited in duration. For, when the separation is permanent there is absolutely no consolation for the heart. It burns as if placed in the midst of burning embers. चिरं ध्यात्वा ध्यात्वा निर्माय पुरतः निहित इव प्रियजनः प्रवासे आश्वासं न खलु न करोति. The double negative affirms the positive. A sweetheart conjured up, created and visualised by the mind of the lover offers consolation to him during exile. It is a favourite idea with poets that lovers in separation are in communion with each other too often, perhaps even more than in mutual company. Vide the following verse :—संगमविरहविकल्पे वरमिह विरहो न संगमस्तस्याः । सङ्गे सैव तथैका त्रिभुवनमपि तन्मयं विरहे ॥ कलत्रव्युपरमे च. But when the sweetheart is totally extinct. Note the antithesis between प्रवासे and उपरमे. The one admits of a re-union whereas the other does not. जगत् जीर्णारण्यं भवति. The world becomes a barren wilderness. तदनु and then. हृदयं पच्यत इव. The heart burns as it were. पच्यते is an instance of

कर्मकर्तरिप्रयोग. Where does it seem to burn? कुकूलानां राशौ. कुकूल means the burning embers of chaff. The heart seems to be undergoing the process of heating in the midst of embers.

नेपथ्ये. The arrival of Vasiṣṭha and others is announced from behind the scenes. Vasiṣṭha, Vālmīki, the queens of Daśaratha, Janaka and Arundhatī are all coming. आगच्छन्ति. Why are they coming? शिशुकलहमाकर्ण्य सभयाः. They heard about the quarrel between Lava and Candraketu, and they are coming hither out of fear. Of course the fear on the part of Vasiṣṭha, Vālmīki and Arundhatī is only feigned, because they in their intuition are always aware of what is taking place. Are they coming quickly? No. चिरेण आगच्छन्ति. They take a long time to come. Why? जराग्रस्तैर्गात्रैः. Because they are aged, and their limbs are incapacitated by old age. After गात्रैः, उपलक्षिताः is understood. What if they are aged? Is it not possible to travel this short distance quickly? No, the distance 'is long. विदूराः आश्रमाः येषां ते, तेषां भावः तत्ता, तया विदूराश्रमतया. Since their hermitages are far off. त्वरितं मनः येषां ते त्वरितमनसः. Their bodies are no doubt slowly moving, but their minds are running forward. विश्लथाः जटाः येषां ते विश्लथजटाः. Their matted hair becomes dishavelled owing to the walking.

Page 249. संबन्ध etc. नः तातयोः संगमं दृष्ट्वा having seen the meeting of our fathers viz., Daśaratha and Janaka. With whom? ज्येष्ठैर्वसिष्ठादिभिः with Vasiṣṭha and other elders. आदि includes Śatānanda and others. How were they? संबन्धस्य स्पृहणीयतया प्रमुदिताः तैः संबन्धस्पृहणीयताप्रमुदितैः. They were rejoiced at the desirability of the alliance, according to the maxim :—बान्धवाः कुलमिच्छन्ति. What was the occasion for the meeting? अपत्यानां विवाहमङ्गलं यस्मिंस्तस्मिन् On the

happy occasion of the wedlock of their children: ईदृशं पश्यन् and now seeing him in this plight. पितुः सखा पितृसखः तं पितृसखं the friend of my father. What has happened to make his sight so very painful? महावैशसे वृत्ते सति. When the great calamity has taken place. The calamity of his daughter's abandonment by me. ईदृशः I am now the very reverse of what I was before. Then I contributed to his joy. Now I am the sole cause of his misery. सहस्रधा किं न दीर्ये. How do I not shatter in a thousand pieces? दीर्ये is the कर्मकर्तरि form of दृ to tear. अथवा Nay. The question why I do not become rent in a thousand pieces is not justifiable. Why? रामेण किं दुष्करं What is impossible for Rāma,—Rama who had the heart to abandon Sītā in that plight?

Page 250. अनुभावमात्र etc. अनुभाव एव अनुभावमात्रं, तेन समवस्थिता श्रीः यस्य तं अनुभावमात्रसमवस्थितश्रियं. The original beauty of Rāma has only survived in the dignity of his appearance, he being so emaciated and grief-stricken. ईदृशं रघुनाथं Rāma in this plight. सहस्रैव वीक्ष्य on seeing suddenly. प्रथमं प्रबुद्धेन जनकेन प्रबोधिताः प्रथमप्रबुद्धजनकप्रबोधिताः. Though all fainted at the same time, Janaka regained his consciousness first and began to console Daśaratha's queens who had also swooned. विधुराः मातरः The mothers of Rāma who had lost all stability of mind. प्रमोहमुपयान्ति have fainted.

जनकानां etc. जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलं refers to Sītā. तत्राप्यकरुणे Towards me who have behaved cruelly even in her case. पापे मयि वः करुणा वृथा. Your compassion towards me, a sinner, is misplaced.

यावत् a mere rhetorical flourish. संभावयामि. I shall respect them by offering my welcome. उत्तिष्ठति. Rāma stands out of respect. इत इतस्तातः. Kuśa and Lava

take Rāma to the congregation of elders. करुणेन सह सकरुणं, अत एव आकुलं च सकरुणाकुलं with grief and mental perturbation, adverbial adjunct to परिक्रम्य.

End of the Sixth Act.

THE SEVENTH ACT

Page 251. Through Rāma's utterance at the end of the First Act अपश्चिमस्ते रामशिरसा पादपङ्कजस्पर्शः, the poet has already indicated that the ultimate goal of this drama is the re-union of Rāma and Sītā. In this Seventh and last Act of this drama which consists of the Nirvahana Sandhi, the poet has to establish the purity of Sītā's character which he does by means of an अन्तर्नाटक. To this drama within the drama, the whole host of countrymen and citizens are made spectators, and an invitation is also sent to King Rāma to preside over the spectacle. Not knowing the ultimate object in view in the mind of Vālmīki who has arranged for the staging of his play by celestial damsels, Lakṣmaṇa is astonished at what will be the reason for such conduct on the part of Vālmīki. ओः An Interjection denoting wonder at the mysterious development of events. किं नु खलु. What will this be? In other words Vālmīki's action baffles all our speculation as to its reason. भगवता. This adjective suggests the extraordinary independence of action of Vālmīki. What has Vālmīki done? ब्रह्म च क्षत्रं च, ताभ्यां सह वर्तन्त इति सब्रह्मक्षत्राः, तादृशाः पौराश्च जानपदाश्च यासु ताः

सब्रह्मक्षत्रपौरजानपदाः प्रजाः. The subjects consisting of townsmen and countrymen including Brahmins and Kṣatriyas. The words ब्रह्म and क्षत्र are indicative of their respective species. So ब्रह्मन् means Brahmins, and क्षत्र means Kṣatriyas. पुरे भवाः पौराः, जनपदेषु भवाः जानपदाः. The idea is that all the subjects have been invited and made to attend the staging of Vālmīki's play. अस्माभिः सह आहूय. The subjects have been invited along with us. अस्माभिः refers to Rāma and the members of the Royal household. आहूय. The first act of Vālmīki is the आह्वान or invitation sent out to the king and his subjects, and his second act which flows as a necessary consequence of the first, is set out by the expression भूतग्रामः संनिधापितः. The host of living beings have been made to attend the show. What sort of host is it? कृत्स्न एव. The host in its entirety. How is it further? मर्त्याश्च अमर्त्याश्च देवाश्च असुराश्च नराश्च नार्यश्च तिर्यञ्चश्च, तेषां निकायः मर्त्यामर्त्यदेवासुरनरनारीतिर्यङ्गनिकायः. It is a congregation of mortals and immortals, of Devas and Asuras, of men and women and also of lower animals. The variety of the classes of spectators suggests the motive of Vālmīki viz., to establish the purity of Sītā universally in a way acceptable not only to human beings but also to the beings of the lower order. अन्तरा भवाः, तैः सह वर्तन्त इति, तादृशाः चराः स्थावराश्च यस्मिन् सः सान्तराभवचरस्थावरः. अन्तरा means in the middle i.e., within the space enclosed by the earth and the sky. So अन्तरा भवाः refers to Siddhas, Gandharvas, Vidyādharas and other species of angels who generally travel in the sky. चर refers to moving objects including men, animals and birds, and स्थावर refers to unmoving living beings—trees, plants and the like. That trees have life and are also sentient beings is a well-recognized idea in our

Śāstras. They can also feel and appreciate things. Therefore the appeal of Vālmīki is to the judgment of the Universe as a whole. So प्रभावेन संनिधापितः The whole host of living beings are collected by his own power. Being in communion with God who is अन्तर्यामि or permeates into and pervades every inch of the Universe, it is possible for Vālmīki to exercise his will-power in such a way as to draw all the living beings of the Universe at the same time to one place. आदिष्टश्चाहमार्येण. The particle च suggests that Rāma out of respect for Vālmīki has in his own way issued orders calculated to facilitate the object of Vālmīki. What is the order of Rāma ? वत्स लक्ष्मण etc.

Page 252. वाल्मीकिना उपनिमन्त्रिताः स्मः. We have been invited by Vālmīki. For what purpose ? स्वकृतिं अप्सरोभिः प्रयुज्यमानां द्रष्टुं to witness the staging of his work by the divine nymphs. तत् therefore. गङ्गातीरमातोद्यस्थानमुपगम्य. After going to the banks of the Gaṅgā which is the spot fixed for the stage. आतोद्य means musical instruments. आतोद्यस्थानं means an orchestra or an opera-house. समाजसंनिवेशः क्रियताम्. Let accommodation be provided for the congregation according to their rank. समाज means a collection of persons whereas समज is a collection of animals. Vide Amara :—पशूनां समजोऽन्येषां समाजोऽथ सधर्मणाम्. Lakṣmaṇa says he has accordingly provided suitable seating accommodation for all the spectators. अयं तु. तु suggests that Rāma comes not out of any love of show but out of respect for Vālmīki's words.

राज्यमेव आश्रमः, तस्मिन् निवासः यस्य सः राज्याश्रमनिवासः. That kingship is itself an onerous penance is also recognized by Kālidāsa—रक्षायोगादयमपि तपः प्रत्यहं संचिनोति. अपि shows the antithesis between the walks of life of a king and a sage. प्राप्ता काष्ठा येन, तादृशं मुनिव्रतं यस्य सः

प्राप्तकाष्ठमुनिव्रतः whose practice of a sage's life has reached its acme. If he is leading a sage's life, why does he come to witness the show? **वाल्मीकि-गौरवात्** out of deference to Vālmīki. **आर्यः** the venerable Rāma. **इत एव अभिवर्तते** comes towards this very place.

Page 253. **अपि** is a particle of interrogation. **स्थिताः, स्थानेषु** understood. Have they taken their seats? **प्रश्ने अधिकृताः प्राशिकाः, रङ्गस्य प्राशिकाः रङ्गप्राशिकाः** the audience who are competent to judge about the staging. **प्रतिपत्तिं** treatment. **लम्भयितव्यौ**. लम् takes **नुम्** before the causal suffix **णिच्**. **सूत्रधारः प्रविश्य. भगवान्** etc. Here begins the **अन्तर्नाटक**. **भगवान्** suggests the inviolability of his command. **भूतार्थवादी** suggests the infallibility of his words. **जङ्गमैः स्थावरैश्च सहितं सजङ्गम-स्थावरं** जगत् आज्ञापयति. Vālmīki commands the whole world. **यदिदं**. This phrase refers to anything in general, and it serves the purpose of rousing the curiosity of the hearer as to what that thing is. **आर्षेण चक्षुषा** By the eye of intuition characteristic of sages. This eye will never commit any error like the ordinary eye. So what has been seen by it represents the absolute truth. **समुद्गीक्ष्य** after seeing. **पावनं** holy. **वचनम् अमृतमिव वचनामृतं** A literary composition as sweet as nectar. **करुणाद्भुतौ रसौ यस्मिंस्तत् करुणाद्भुतरसं** किञ्चित् उपनिबद्धं. In the **अन्तर्नाटक**, **अद्भुत** is the dominant emotion, and **करुण** is auxiliary to it. The principal emotion of wonder is brought out by the delivery of twins by Sītā in water, the appearance of the Gaṅgā and the Earth, the sudden flashing of Jṛmbhakāstras and other similar incidents. **करुण** or the pathetic can be traced to the suffering of Sītā due to pangs of delivery and her fall into the river. **तत्र** with reference to that dramatic composition. **सगौरवमवधातव्यं, युष्माभिः** understood. You shall follow it attentively. **इति** to be taken along with **आज्ञापयति**.

Page 254. एतदुक्तं भवति. This phrase is generally used when a succeeding sentence gives clearly the gist of a previous sentence, or what follows therefrom. साक्षात्कृतः धर्मः यैस्ते साक्षात्कृतधर्माणः. Sages directly perceive धर्म. धर्म means अपूर्व or a quality which inheres in a Jīva as a result of some good action, and it is the opposite of अधर्म which results from a sinful action. धर्म and अधर्म are collectively termed अदृष्ट. तेषां means ऋषीणां. वचनानि, ऋतं भरन्तीति ऋतंभराणि. ऋत means truth. The words of sages abound in truth. In other words they are infallible. Another reading is अमृतंभराणि. The utterances of sages lead the way to Mokṣa. रजसः पराणि परोरजांसि. ज्ञायते अनेनेति ज्ञानं, प्रकृष्टं ज्ञानं प्रज्ञानं. Its plural is प्रज्ञानानि, adjectival to वचनानि. प्रज्ञान means a means of knowledge, not the knowledge itself in the context. न क्वचिद्व्याह्वयन्ते. They are never futile. इति अनभिशङ्कनीयानि. There can be no doubt about it. नेपथ्ये. The actor playing the part of Sītā speaks from behind the scenes. She bewails aloud that she has been left alone and helpless in the forest, that she has already begun to feel the pangs of delivery and that the wild animals of the forest threaten to devour her. When she calls out for her lord and Lakṣmana and sees no help forthcoming, she throws herself into the river Gaṅgā.

Page 255. कष्टं बत अन्यदेव किमपि. Her abandonment in the forest is the first misery from which we are still suffering. This fall of Sītā into the river is another and more miserable event. Or, कष्टं बत अन्यदेव किमपि means 'Alas ! It is something quite different from what we expected. We thought of witnessing a show and expected that our misery will be relieved for a while. But strangely enough this is again the same matter which oppresses our minds, and it crops up in a more acute

form.' The Sūtradhāra of the miniature drama indicates the entry of Sītā, Gaṅgā and the Earth by the śloka विश्वंभरात्मजा etc. प्राप्तः प्रसवः येन तं प्राप्तप्रसवं. आत्मानं means the body. गङ्गादेव्यां विमुञ्चति. Sītā throws herself into the Gaṅgā. प्रस्तावना. The Sūtradhāra makes an exit from the stage, and the Prelude comes to an end. The passage between प्रस्तावना and ततः प्रविशति represents a portion of the main drama.

Page 256. ततः प्रविशति. Here the drama proper begins in the play within the play. उत्सङ्गे कृतौ एकैकौ दारकौ याभ्यां ताभ्यां उत्सङ्गकृतैकैकदारकाभ्यां. The Earth and the Gaṅgā have each one child on the lap, and they support Sītā who has fainted. The entry of Sītā in such a state is first represented on the stage. Then the statement of Rāma forms part of the main drama. असंविज्ञाते पदनिबन्धने यस्य तस्मिन् असंविज्ञातपदनिबन्धने. पद means protection i.e. a counteracting influence. Vide Amara:—पदं व्यवसितत्राणस्थानलक्ष्माङ्गिवस्तुषु. निबन्धन means a cause. Rāma says, 'I seem to fall into an abysmal darkness for which neither prevention nor cause is known. If prevention is known, I may try to avoid it. Or at least if its root-cause is known, I may strive to remove it. Since both are unknown the darkness is impossible to get over.'

देव्यौ—समाश्वसिहि. Take courage. हे कल्याणि. You are an auspicious girl. It suggests that happiness is in store for her. जलस्य अन्तः अन्तर्जलं. An instance of Avyayībhāva compound. प्रसूता. The root is employed with अन्तर्भावितणिच्.

Page 257. कल्याणः प्ररोहः यस्य सः कल्याणप्ररोहः. Possessed of an auspicious sprout. रघूणां वंशः (कुलं) एव वंशः (वेणुः) रघुवंशः. क्षुभितेन बाष्पस्य उत्पीडेन निर्भरः क्षुभितबाष्पोत्पीडनिर्भरः. मुञ्चतं Imperative 2nd person dual. चारित्र्यस्य उचितां चारित्र्योचितां. अन्यत् कल्याणं कल्याणान्तरं.

Page 258. तत्र with reference to that matter. विश्वंभरा व्यथते. That even the mother Earth is struck with grief. इति 'is traceable to the fact.' जितमपत्यस्नेहेन That a mother's love for her child has triumphed over her wisdom. Goddess Earth knows the illusoriness of the happiness and misery in the world. Therefore it is to be expected that she will not be agitated by any of the happenings in the world. As against this there is her maternal love for the child Sītā by reason of which she is likely to be struck with grief at her daughter's adversity. Of the two opposing factors maternal love has got the better of wisdom. सर्वसाधारणः common to all. Intelligent people are no exception to that rule. मनसः एषः मूढग्रन्थिः. मूढ means मोह, भावे क्तः. The bond of illusion. अन्तः भवः आन्तरः. It is inner and subtle and therefore cannot be overcome. चेतनावतां for all sentient beings. उपह्वः means भ्रम or illusion. संसारतन्तुः The thread which runs through the Samsāra or the root cause of the worldly existence. भूतधात्री means the Earth.

पाकस्य अभिमुखं तस्य पाकाभिमुखस्य दैवस्य. Of the fate which is about to fructify. पिधातुं Infinitive of purpose of धा with अपि. The optional dropping of initial अ in अपि is due to the rule :—वष्टि भागुरिरल्लोपम-वाप्योरुपसर्गयोः. ईष्टे 'is competent.' Conjugate ईश् in the Present tense. ईष्टे ईशाते ईशते, ईशिषे ईशाथे ईशिध्वे, ईशे ईश्वहे ईश्महे. The passage को नाम etc. occurs also in Mālatīmādhava Act X—13.

युक्तमेतत्सर्वं is a question by reason of काकु or intonation.

बाल्ये बालेन पीडितः पाणिः न प्रमाणीकृतः. No consideration was shown to the hand which he seized in matrimony so early as a child. नाहं (प्रमाणीकृता). Nor was any regard shown to me, her mother, nor to her father Janaka, nor to Agni whose ordeal she

underwent in Laṅkā, nor to Sītā's अनुवृत्ति or dutifulness regardless of her own comforts, nor to the Santati or the offspring in her womb.

Page 259. असंविदानेव. The Ātmanepada is due to Vārtikā :—विदिप्रच्छिस्वरतीनामुपसंख्यानं under Pāṇini :—समो गम्यच्छिभ्याम्. जामात्रे कुप्यसि. The Dative case is due to Pāṇini :—कुप्यद्वेष्ट्यासूयार्थानां यं प्रति कोपः.

घोरं लोके etc. घोरमयशः लोके विततं. Foul reputation has spread in the world. या च लङ्काद्रापे वहौ विशुद्धिः तां, इतः means अत्र, जनः कथमिव श्रद्धात् Imperative mood of धा with श्रत्. श्रत् before धा is treated as an Upasarga. Vide Vārtika :—श्रदन्तरोरुपसर्गवद्भृतिर्वक्तव्या. श्रत् is an Indeclinable meaning हृदये. श्रत् + धा means हृदये दधाति or करोति places in the heart i.e. believes. द्विर्गताः आपः अस्मिन्निति द्वीपं. Vide Pāṇini :—व्यन्तरुपसर्गेभ्योऽप ईत्. इक्ष्वाकूणां. Decline :—ऐक्ष्वाकः ऐक्ष्वाकौ इक्ष्वाकवः and so on.

Page 260. अव्याहतः अन्तःप्रकाशः यासां ताः अव्याह-
तान्तःप्रकाशाः. तथापि. In spite of the fact that my child Rāma is not to be blamed. एषः I offer my apology. अनुवृत्तस्त्वया etc. That Bhāgīrathi pleaded and apologised on behalf of Rāma bears out her extraordinary attachment to the dynasty of Bhagīratha. नित्यं प्रसन्नास्मि तव. I am always pleased towards you even without your apology. आपातेन दुःसहः आपातदुःसहः. न पुनर्न जानामि. I do know. दैवात् विहाय. His abandonment of Sītā was due to Fate, not to himself. लोकात् उत्तरं तेन लोकोत्तरेण सत्त्वेन by means of courage surpassing the world. प्रजानां पुण्यैः प्रजापुण्यैः च जीवति. In view of the extraordinary love of Rāma towards Sītā, he abandoned her with a burning heart. The burning of the heart within would have easily consumed him but for his extraordinary stamina and but for the fact that his subjects have done meritorious deeds so as to be fortunate enough to have him continue as king. The word जीवति

is appropriate in spite of the shortness of the duration between the period of abandonment and that of the birth of twins which is now stated, because the depth of Rāma's love for Sītā could not be conceived of as tolerant of even a moment's separation. सकरुणाः. The elders are compassionate towards me though I have wronged them. गर्भस्येवरूपं येषु तेषु गर्भरूपेषु Towards those who are no better than children in the womb. A child in the womb cannot protect itself. It entirely depends for its growth on the mother. In the same way I, as their child, drag on my existence without any definite aim and without any hope of redemption. But the elders including Bhāgīrathī are solicitous about me. नयतु मामात्मनोऽङ्गेषु विलयमम्बा. Sītā requests the Earth to take her back to absorb her within her limbs. Sītā desires to end her life.

Page 261. किमन्यत्. What other course has she ? शान्तं. Don't say that you want to merge within the Earth. May you live a thousand years without danger. Bhāgīrathī forbids Sītā to court death, but does not assign any reason for that. The mother Earth on the other hand does not expressly prohibit the suicide of Sītā, but states a reason which has the effect of preventing her from courting death. The replies of both are consistent with their respective relationships to Sītā. Bhāgīrathī is in the position of a mother-in-law belonging as she does to Bhagīratha's family. Her word is law and is to be implicitly obeyed by Sītā without canvassing the basis for it. The Earth being her mother influences her by soft means. संवत्सरसहस्राणि. The Accusative is due to अत्यन्तसंयोग. Vide Pāṇini :—कालाध्वनोरत्यन्तसंयोगे. अवेक्षणीयौ ते पुत्रकौ. You have to look after your boys. How can you think of giving up your life ?

अनुकम्पितौ पुत्रौ पुत्रकौ. ते. The genitive is due to Pāṇini :-
 कृत्यानां कर्तरि वा. कथं वत्सौ सनाथावप्यनाथौ. The children are now
 सनाथ, having नाथ or protector or a person competent
 to nourish them. Being so, why should they become
 अनाथ or deprived of their protector? The ending of
 your life will mean depriving the poor boys of their
 protector. अभव्यायाः मे (संबन्धात्) कीदृशं (वत्सयोः) सनाथत्वं.
 What sort of protector have they got in me, the
 unfortunate being? My existence is immaterial. It
 is not in any way going to contribute to their
 protection. Such is my misfortune. Wherever I
 am, there will be adversity. No useful purpose for
 the boys will be served if I preserve my life. Both
 Bhāgīrathī and the Earth object to the strain in
 which Sītā thinks of herself. Far from being
 अभव्य, you are जगन्मङ्गल, the source of happiness
 for the whole world. कथं त्वमवमन्यसे. Such being the
 case, how do you treat yourself so low? यत्सङ्गात्
 Through whose (your) contact. आवयोरपि पवित्रत्वं
 even our sanctity. प्रकृष्यते improves. Lakṣmaṇa
 says आर्यं श्रूयतां which suggests the iniquity of her
 abandonment.

Page 262. But Rāma retaliates by saying
 लोकः शृणोतु. Let the public hear it. Because they are
 responsible for the abandonment, not I. नेपथ्ये कलकलः.
 The noise is that of Jṛmbhakāstras emerging out.
 अद्भुततरं marvellous. किमपि beyond words, अन्तरिक्षं
 The sky. किमिति. For what reason? आबद्धः कलकलः येन
 तत् आबद्धकलकलं, पूर्वम् आबद्धकलकलं पश्चात्प्रज्वलितं आबद्धकलकल-
 प्रज्वलितं. The compound is of the स्नातानुलिप्त type. Vide
 Pāṇini :—पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन. How
 is it that the sky is filled with noise at first and
 immediately blazing. ज्ञातं. The reason is known.
 कृशाश्वः कौशिकः रामः इति येषां गुरुक्रमः तानि जृम्भकैः सह (सहितानि)
 एवं (अन्तरिक्षं आबद्धकलकलप्रज्वलितं कुर्वन्ति) आविर्भवन्ति. नेपथ्ये

What follows is the speech of Jṛmbhakāstras. देवि सीते ते नमः अस्तु. ते पुत्रकौ नः गतिः. आलेख्यदर्शनादेव = आलेख्य-दर्शनकाल एव. ययोः दत्ता to whom we were given at the time of showing the picture itself. By whom? रघूद्रहात्. Though रघूद्रह is the subject of दानक्रिया and as such will ordinarily take the Instrumental case, the Ablative is used by loosely treating him as अपादान or the source from which the subject of the gift is taken out.

Page 263. सर्वथैतानि त्वत्प्रसवमुपस्थास्यान्ति. This is a reproduction of Rāma's statement on page 23, line 5 of the text. परमास्त्रेभ्यः वः नमः. वः is used in the Dative case. Both the goddesses offer their respects to Jṛmbhakāstras lest they should think they have been disregarded. वः परिग्रहात् धन्याः स्मः. Here वः is Genitive. We are fortunate through your allegiance. काले (वत्साभ्यां) ध्यातैः वत्सयोः (युष्माभिः) उपेतव्यम्. You will be pleased to approach the children when they think of you. वः भद्रमस्तु.

श्रुमिताः etc. विस्मयानन्दयोः संदर्भेण जर्जराः विस्मयानन्द-संदर्भजर्जराः. करुणस्य ऊर्मयः करुणोर्मयः. The waves of grief, diffused by a combination of wonder and joy. करुण or शोक is due to separation from Sītā. विस्मय or wonder is due to the interference of goddesses, and आनन्द or joy is due to the knowledge of the existence of the offspring and their being steeped in the knowledge of Jṛmbhakāstras by birth. अधिकारायिष्यति = वत्सौ अधिकृतौ करिष्यति.

Page 264. एषा. Rāma grieves that his offspring remain without a proper person to initiate them in the lore suited to a Kṣatriya notwithstanding that the great Vasiṣṭha is their hereditary Guru. किं तव अनया चिन्तया. Don't worry about the absence of a Guru. I shall hand them over to Vālmīki after they are

weaned ब्रह्मक्षत्रयोरुचितं कृत्यं ब्रह्मक्षत्रकृत्यं The rites characteristic of the Brahmin and of the Kṣatriya. The Brahminical rites in the context refer to the duties that are common to all the three higher classes. जातकरण, नामकरण and the like are common to the three castes. The study of Vedas is also one of such duties. All these come under the head of ब्रह्मकृत्य. The study of अस्त्रविद्या is peculiar to the Kṣatriya, and it comes under the head of क्षत्रकृत्य. Vālmīki will initiate the two boys in both the said general and special rites necessary in the case of a Kṣatriya.

यथा वसिष्ठाङ्गिरसौ etc. आङ्गिरस refers to Śatānanda. Vasīṣṭha is the Guru of the descendants of Raghu, and Śatānanda of the descendants of Janaka. But Vālmīki is Guru for both. So he is even higher than they.

तैस्तैरुपायैः By the several reasons that strike my mind. इमौ वत्सौ कुशलवौ उत्प्रेक्षे. I surmise these two boys as Kuśa and Lava.

एतौ हि etc. Lakṣmaṇa gives five reasons for his surmise. जन्मना सिद्धम् अस्त्रं याभ्यां तौ जन्मसिद्धास्त्रौ. They acquired the knowledge of the Astra-science by birth. प्राप्तः प्राचेतसः याभ्यां तौ प्राप्तप्राचेतसौ. They are in the custody of Vālmīki. आर्येण तुल्या आकृतिः ययोस्तौ आर्यतुल्याकृती. They resemble you in personality. वीरौ. They are both heroes. वयसा, द्वादशे अब्दे जातौ द्वादशाब्दिकौ. They are of the age of twelve years. The Instrumental in वयसा is due to Vārtika प्रकृत्यादिभ्य उपसंख्यानम्.

Page 265. अतिशयेन परिप्लवमानं हृदयं यस्य सः अतिपरिप्लवमानहृदयः My heart reels excessively. It is unsteady. It tosses about this way and that way owing to its divergent speculations. रसातलं means पातालं. अन्यो लोकः लोकान्तरम्. Vide Pāṇini :—मयूरव्यंसकादयश्च. नयतु मां विलयम्. The root नी governs two objects. Change the

voice. अम्बया अहं विलयं नीयै. Vide Kārikā :—गौणे कर्मणि दुह्यादेः प्रधाने नीहृक्ष्वहाम्. न सहे has to be construed to mean न शक्नोमि in view of juxtaposition with अनुभवितुं. किमुत्तरं स्यात्. Rāma speculates as to whether Goddess Earth will accede to Sītā's request or not. स्तन्यत्यागं यावत् मन्नियोगतः पुत्रयोरवेक्षस्व. स्तन्यत्यागं यावत् till your children cease to be sucklings. यावत् is an Indeclinable meaning अभिव्याप्य. Vide Amara :—यावत्तावच्च साकल्येऽवधौ मानेऽवधारणे. If the word अभिव्याप्य were used, the Accusative in स्तन्यत्यागं will be correct. Since यावत् is used, the correct expression will be स्तन्यत्यागो यावत्. As it is, the Accusative seems to be irregular. मम नियोगः मन्नियोगः तस्मात् मन्नियोगतः. पञ्चम्यास्तसिः. In pursuance of my bidding. पुत्रयोरवेक्षस्व Look after your boys. Here again there is a grammatical irregularity. पुत्राववेक्षस्व will be more correct. But of course as a last resort we can invoke the principle कर्मणः शेषत्वविवक्षायां षष्ठी. In order to avoid these irregularities a different construction may be put upon this sentence. मन्नियोगतः In pursuance of my word. अवेक्षस्व Wait for. पुत्रयोः स्तन्यत्यागं यावत् (एव) अवेक्षस्व. Wait only till the weaning of your children. The use of यावत् in the meaning of अवधारण is supported by Amara cited above. परेण तु means स्तन्यत्यागं परेण तु. After they discontinue sucking at the breast. यथा (ते) रोचिष्यते तथा (त्वया) करिष्यते. You are free to do whichever way commends itself to you. Or मया करिष्यते. Whichever you desire I will do. The use of the words रोचिष्यते and करिष्यते is very indefinite. Perhaps the poet has advisedly done so. It may mean—whichever you like you may do. Or, whichever you like I will do. Or, whichever I like shall be done by you. Or, whichever I like I will do. एवं नाम तावत् Gaṅgā endorses the view of Mother Earth. निष्क्रान्ते देव्यौ सीता च. Here the अन्तर्नाटक has come to an end.

Page 266. कथं प्रतिपन्नमेव तावत्. Rāma expected that at least Gaṅgā would disapprove of Sītā's wish. The fact that Gaṅgā too fell in with the idea had the same effect on Rāma as the last straw on a camel's back. चारित्रस्य देवता, तत्र संबुद्धिः चारित्रदेवते. Rāma calls out for Sītā and swoons. Now that she is definitely known to have gone to the other world, Lakṣmaṇa calls out for the aid of Vālmīki. एष ते काव्यार्थः. Here the subject of your composition i.e. Rāma. विपद्यते understood, meaning 'has come to trouble.' The omission of the predicate is due to the height of excitement. नेपथ्ये. Some messenger of Vālmīki makes an announcement from behind the scenes. आतोद्यस्य अर्थः अतोद्यार्थः. The music party consisting mostly of musical instruments. अपनीयतां. Let all that be removed from the stage. भो भो. Reduplication is due to the hurry in showing the marvel. जङ्गमाश्च स्थावराश्च जङ्गमस्थावराः. जङ्गम = गम् + यङ् + अच्. तिष्ठति तच्छीलः स्थावरः = स्था + वरच्. Vide Pāṇini:—स्थेशभासपिसकसो वरच्. बिभ्रतीति भृतः, प्राणानां भृतः प्राणभृतः. मर्त्याश्च अमर्त्याश्च मर्त्यामर्त्याः. वाल्मीकिना अभ्यनुज्ञातं. i.e. displayed according to the orders of Vālmīki.

मन्थादिव etc. गङ्गायाः इदं गाङ्गं अम्भः मन्थादिव क्षुभ्यति. There is a stir among the waters of the Ganges as if through churning. अन्तरिक्षं देवर्षिभिः व्याप्तं. The sky is occupied by gods and sages. आश्चर्यम्. This is to be taken along with every sentence of the verse. आर्या Sītā. देवताभ्यां गङ्गामहीभ्यां सह. With the Goddesses Gaṅgā and the Earth. सलिलादुपैति emerges from the water.

Page 267. नेपथ्ये. It may be seen that after the close of the अन्तर्नाटक the speeches of Gaṅgā and the Earth are made only behind the scenes. जुषस्व from जुष् to serve. Here it is used to mean 'to know.' जगद्वन्द्ये अरुन्धति, नौ Accusative dual. गङ्गापृथ्व्यौ जुषस्व. Know us as the Gaṅgā and the Earth. इयं सीता, पुण्यं

व्रतं यस्याः सा पुण्यव्रता तव वधूः Your daughter-in-law of holy conduct. आवाभ्यां तव अर्पिता is handed over to you by us. आर्ये before पश्य पश्य is a misprint for आर्य. पश्य पश्य. Lakṣmaṇa invites the attention of Rāma to behold the wonder. The commentator Vīrarāghava adopts the reading आर्ये and treats it as addressed to Arundhatī. ततः प्रविशति अरुन्धती सीता च. Sītā has been handed over by the two goddesses to Arundhatī behind the scenes. Arundhatī now enters along with Sītā. हे वत्से वैदेहि त्वरस्व. शालीनस्य शीलं यस्या तत्ता तां शालीनशीलतां. Vide Amara :—स्यादधृष्टे तु शालीनः. मुञ्च Leave off your timidity. एहि मे वत्सं जीवय. Restore my boy to life. By what? सौम्यः स्पर्शः यस्य तेन सौम्यस्पर्शेन ते पाणिना with your hand whose touch is pleasant. सीता ससंभ्रमं स्पृशती. स्पृशति here is a misprint for स्पृशती. सलज्जं. लज्जा is due to the presence of Arundhatī while he longingly and joyfully looked at Sītā.

Page 268. Then Arundhatī points out the Goddess Gaṅgā to Rāma. Of course Gaṅgā is not on the stage. The presumption is that she is within the sight of both Arundhatī and Rāma though at a distance. The Gaṅgā reminds Rāma of his previous request to her to confer her blessings on Sītā. सा त्वमम्ब...भव. This is a verbatim reproduction of the text in the First Act, Page 30 line 1. इति qualifies आत्मवचनं. तत् means तत्र. अनृणास्मि. I have discharged my obligation in the matter by granting your request. Then Arundhatī draws Rāma's attention to his mother-in law, the Mother Earth. She also remains behind the scenes and reminds Rāma of a previous request of his to her. भगवति वसुन्धरे श्लाघ्यां दुहितरमवेक्षस्व जानकीं. This is also a reproduction of a passage of the First Act. Vide text at page 60, lines 4 and 5. तदधुना कृतवचनास्मि. कृतं वचनं यया सा कृतवचना. I have done your word. Then

Arundhatī makes a loud proclamation demanding the verdict of the people assembled as to the taking back of Jānakī by Rāma. जानकी परिगृह्यताम्. Let Jānakī be accepted. How is she? She is thus extolled by the goddesses Gaṅgā and Mother-Earth. मया अरुन्धत्या समर्पिता. I, Arundhatī, give her to you. Arundhatī is not satisfied with merely saying मया समर्पिता. Her idea is that her approval is the highest guarantee about the purity of Sītā. Her purity was already ascertained at the fire-ordeal to which Lord Agni will bear testimony. ब्रह्मणा सह वर्तन्त इति तैः सब्रह्मकैः देवैः स्तुता. All the Devas including Brahman have spoken in praise of her at Laṅkā. सावित्रकुलवधूः Bear in mind whom you have defamed. She is the daughter-in-law married into the family of Lord Sun. Let alone the purity of her husband's family. What is her own heredity? देवयजनात् संभवः यस्याः देवयजनसंभवा. She was born out of the sacrifice of gods. And lastly, whose daughter is she? जानकी the daughter of Janaka, the holiest of holy royal saints that have ever graced the world.

Page 269. Thus threatened by Arundhatī, the whole host of citizens and countrymen bow down before Sītā penitently. आर्या नमस्कुर्वन्ति Not only that, but the लोकपालs and सप्तर्षिs shower blossoms over her. पुष्पवृष्टिभिः उपतिष्ठन्ते. The Ātmanepada in स्था with उप is used, because the root denotes worship. Vide Vārtika :-उपादेवपूजासंगतिकरणभिन्नकरणपथिष्विति वाच्यम्. Having got the mandate of the public, Arundhatī gives her orders to Rāma. त्वं प्रियां धर्मचारिणीं यथाधर्मं अध्वरे नियोजय. How is Sītā? हिरण्यस्य विकारः हिरण्यमी तस्याः हिरण्यमय्याः प्रतिकृतेः पुण्यां प्रकृतिं. The golden image of Sītā was associated with you as a partner in the sacrifice only as a substitute. Now that the original is itself forthcoming, you may give up the substitute

and employ the original in the task of participating in the sacrifice. अपि जानाति etc. is an interrogation denoting a wish.

Page 270. ईदृशो मे चिरं जीव. May you live long, always behaving like this towards me. Then Arundhatī requests Vālmīki to hand over the boys in his custody to Rāma. Then Vālmīki enters with Kuśa and Lava. Vālmīki introduces to them their father Rāma, their uncle Lakṣmaṇa, their mother Sītā and their maternal grandfather Janaka. All of them are overjoyed by meeting each other.

Page 271. At this stage the announcement is made from behind the scenes that Śatrughna, the Lord of Mathura has arrived after rooting out Lavaṇāsura. It may be remembered that at the end of the First Act, Śatrughna was sent by Rāma to crush Lavaṇa who had been causing danger to the sages on the banks of the Yamunā. सानुषङ्गाणि कल्याणानि. One happiness brings in its train other pieces of happiness. Rāma says, 'Though I am actually experiencing all this happiness, I do not believe in it.' यद्वा No. It is quite consistent. प्रकृतिरियं अभ्युदयानां. It is the characteristic of prosperities that they rush forth in company. किं ते भूयः प्रियमुपहरामि. What further dear thing shall I offer to you ? In Sanskrit dramas there is a practice to put this question in the mouth of a person who is chiefly responsible for bringing about the most cherished object of a hero, which is the ultimate object of the plot. The ultimate object of the plot in this drama is the re-union of Rāma and Sītā. It is brought about by Vālmīki, and his putting this question towards the end of the play is in consonance with the said practice. Rama replies अतः परमपि प्रियमस्ति. This is to be treated as a question through काकु or intonation. Is there a dearer thing

than this? अतः=एतद् + तस्. Vide Pāṇini:—एतदोऽन्. The derivative of इदं will be इतः. Vide Pāṇini:—इदम इत्. किंतु But yet इदमस्तु भरतवाक्यं. *Bharataavākya* is a benedictory statement with which a play closes, and it is so called in honour of Bharata, the founder of Sanskrit dramaturgy. A play closes with a Bharataavākya as it begins with a Nāṇḍī. Bharata also means a Nāṭa, and the Bharataavākya is the statement of an actor as an actor, not as playing the role of a character in the play.

Page 272. पाप्मभ्यश्च etc. The first half of the verse refers to the auspicious features of the story of Uttararāmacarita. या इयं कथा पाप्मभ्यः पुनाति, जनं understood. This story purifies the people from their sins. Vide Amara:—अस्त्री पङ्क्तं पुमान् पाप्मा पापकिल्बिषकल्मषम्. पुनाति derived from पू 9th conjugation. The shortening of the final vowel in the root is due to Pāṇini:—प्वादीनां ह्रस्वः. Having referred to the efficacy of the story in removing sins, the śloka then refers to its positive good quality of conferring and increasing the prosperity of the hearers and readers as well. श्रेयांसि वर्धयति. Further it is मङ्गल्या=मङ्गल + यत् (मङ्गले साधुः). Vide Pāṇini:—तत्र साधुः. It is auspicious. Wherever the story is read or heard, there is happiness. Further it is मनोहरा pleasant or delightful to the heart. Two objects are referred to by way of comparison to the story. जगतो मातेव. The story of Uttararāmacarita is like the Mother of the Universe which refers either to Pārvatī or to the Mother Earth. She removes the sins of devotees, increases their prosperity, promotes their happiness, and delights their hearts. गङ्गेव च also like the River goddess Gaṅgā. It is obvious that Gaṅgā also possesses the said four features. The poet has referred to the features of the story in the first half of the

verse, and in the second half he goes on to say what he desires with reference to that story. तामेतां बुधाः परिभावयन्तु. Let learned men examine this story. Since the poet is sure that by an examination by intelligent persons appreciation is sure to follow, he confines himself to the prayer that it may be examined by them. How is the story ? अभिनयैः, विन्यस्तं रूपं यस्यास्तां विन्यस्तरूपां. It has been given a visible shape through the gestures and other acts of staging. In other words the story has been dramatised. Further how is the story ? परिणतां वाणीमिमां. It represents a mature literary production. This perhaps implies that this is the last of the three dramas composed by Bhavabhūti. वाणी means speech or language. Whose language is it ? शब्दब्रह्म-विदः प्राज्ञस्य कवेः Of the poet steeped in the knowledge of Śabda Brahma or the sound which is identical with the immutable truth or the Supreme Spirit. This suggests the high degree of Śakti or genius with which the poet is endowed. As opposed to this the adjective प्राज्ञस्य brings out the व्युत्पत्ति or the knowledge of the Śāstraic as well as worldly matters. Both शक्ति and व्युत्पत्ति are essential to make a great poet. The two adjectives to the word कवेः suggest the high degree of confidence that Bhavabhūti legitimately entertains in his own greatness as a poet.

End of the Seventh Act.

END OF THE PLAY.

PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।

भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य	—	—	—	भ	—	—	—	म	—	—	—
र	—	—	—	ज	—	—	—	न	—	—	—
त	—	—	—	स	—	—	—				

A Padya or Śloka may be either a वृत्त or जाति. *Vṛtta* is entirely regulated by Gaṇas or the tri-syllabic combinations mentioned above. *Jāti* is regulated by the number of syllabic instants in each quarter.

1. **आर्या** is the most prominent of Jātis, and it has been defined thus:—

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Āryā metre, the first and third quarters each contain twelve Mātrās or syllabic instants, the second eighteen Mātrās, and the fourth fifteen. All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus two Mātrās. Example:—Act III. Verse 41, Act VI. Verse 13. This is the only type of Jāti met with in this drama.

We now pass on to Vṛttas or metres regulated by gaṇas or the number and position of syllables. Vṛttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavṛtta metres, all the four feet contain the same number of syllables. In the Ardhasamavṛtta metres the first and third quarters contain the same number of syllables, and similarly the second and the fourth quarters; the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Viṣamavṛtta metres, all the four feet are dissimilar in size. Vide the following extract from Vṛttaratnākara :—

सममर्धसमं वृत्तं विषमं च तथापरम् ॥

अंग्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिताः ।

तच्छन्दःशास्त्रतत्त्वज्ञाः समं वृत्तं प्रचक्षते ॥

प्रथमांग्रिसमो यस्य तृतीयश्चरणो भवेत् ।

द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥

यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।

तदाहुर्विषमं वृत्तं छन्दःशास्त्रविशारदाः ॥

2. **मालभारिणी**, a variety of औपच्छन्दासिक, is an अर्धसमवृत्त metre with 11 syllables in odd pādas and

12 syllables in the even pādas. Definition :—

विषमे ससजा गुरु समे चेत् सभरा येन तु मालभारिणीयम्. The odd quarters consist of 2 सगण, जगण and 2 गुरु, and the even quarters consist of the ganas स, भ, र and य.

Example :—व्यपवर्तत एष बालवीरः पृतनानिर्मथनात्त्वयोपहृतः ।

Act V verse 8.

3. पुष्पिताग्रा is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas, and 13 syllables in the 2nd and 4th pādas as per the following definition:—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of two नगण, रगण and यगण, and the even quarters consist of नगण, two जगण, रगण and one guru. Example:—

Act III-18 & 20. Act IV-4. Act V-4. Act VI-8.

The rest of the metres that occur in the play are all Samavṛttas.

4. अनुष्टुभ् or the Śloka metre consisting of eight syllables in each quarter is the most common of the Vṛttas. It has been defined thus:—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anuṣṭubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short. Example:—

Act I. Verses 1, 2, 3, 4, 5, 6, 8, 10, 12, 13, 16, 17, 19, 21, 22, 32, 41, 43, 46, 47, 48, 50 & 51.

Act II. " 5, 7, 8, 12, 15, 17, 18, 19 & 25.

Act III. " 1, 3, 7, 9, 10, 14, 17, 29, 33, 34 & 46.

Act IV. " 2, 7, 9, 24, 27 & 28.

Act V. " 7, 15, 17, 20, 21, 22, 23, 25, 29 & 31.

Act VI. Verses 2, 3, 5, 6, 10, 20, 21, 23, 29,
31, 32, 34, 36 & 42.

Act VII. " 1, 2, 3, 5, 7, 8, 9, 10, 11, 12,
13, 14, 15, 17, 18 & 19.

5. **इन्द्रवज्रा** is a metre with 11 syllables in each quarter consisting of 2 तगण, जगण and 2 गुरु. Definition:—स्यादिन्द्रवज्रा ततजास्ततो गौ. Example:—

Act I. Verses 11 & 44. Act II. Verse 3.
Act IV. Verse 8. Act VII. Verses 4 & 16.

6. **उपजाति** is a metre in which both Indravajrā and Upendravajrā metres combine. **उपेन्द्रवज्रा** is a metre with eleven syllables in a quarter and resembles Indravajrā in all respects except that the first syllable in every quarter is a laghu instead of a guru, and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. In Upajāti, one or more quarters conforming to the definition of Indravajrā co-exist with one or more quarters which conform to the definition of Upendravajrā. The following is its definition. अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः. Example:—

Act I—15. Act II—6. Act III—35 & 42.
Act IV—16. Act VI—15 & 27.

7. **रथोद्धता** is a metre with 11 syllables in each quarter consisting of रगण, नगण, रगण, लघु and गुरु. Definition:—रन्नराविह रथोद्धता लगौ. Example:—Act I. Verses 34, 37 & 45.

8. **शालिनी** is a metre with 11 syllables in each quarter consisting of मगण, 2 तगण & 2 गुरु. Definition:—मात्तौ गौ चेच्छालिनी वेदलोकैः. Example:—

Act I. Verse 42. Act III. Verse 2.
Act IV. Verse 18. Act V. Verses 30 & 32.

9. **द्रुतविलम्बित** is a metre with 12 syllables in each quarter consisting of नगण, 2 भगण and रगण.

Definition :—द्रुतविलम्बितमाह नभौ भरौ. Example :—

Act III. verse 27. Act IV verse 15.

10. **वंशस्थ** is a metre with 12 syllables in each quarter consisting of 4 gaṇas—ज, त, ज and र.

Definition :—जतौ तु वंशस्थमुदीरितं जरौ. Example :—

Act VI verse 25.

11. **प्रहर्षिणी** is a metre with 13 syllables in each quarter consisting of मगण, नगण, जगण, रगण and गुरु.

Definition :—व्याशाभिर्मनजरगाः प्रहर्षिणीयम्. Example :—

Act I. Verses 30, 31, 40 & 49.

Act III. " 39.

Act V. " 1 & 18.

12. **मञ्जुभाषिणी** is a metre with 13 syllables in each quarter consisting of सगण, जगण, सगण, जगण and गुरु.

Definition :—सजसा जगौ च यदि मञ्जुभाषिणी. Example :—

Act I. Verse 18. Act III. Verse 4.

Act VI. Verses 4, 17 & 41.

13. **वसन्ततिलका** is a metre with 14 syllables in each quarter consisting of तगण, भगण, 2 जगण & 2 गुरु.

Definition :—उक्ता वसन्ततिलका तभजा जगौ गः. Examples :—

Act I. Verses 7, 9, 14, 25 & 36.

Act II. " 10, 11, 23 & 24.

Act III. " 8, 11, 12, 21, 26, 28 & 47.

Act IV. " 6, 23 & 29.

Act V. " 10, 11, 24 & 33.

Act VI. " 7, 16 & 19.

14. **मालिनी** is a metre with 15 syllables in each quarter consisting of 2 नगण, मगण and 2 यगण.

Definition :—ननमयययुतेयं मालिनी भोगिलोकैः. Examples :—

Act I. Verses 24, 26 & 27.

Act II. " 20 & 22.

Act III. " 5, 19, 23, 25 & 48.

Act V. " 2, 3 & 13.

Act VI. " 12, 24 & 26.

15. **पृथ्वी** is a metre with 17 syllables in each quarter consisting of जगण, सगण, जगण, सगण, यगण, लघु & गुरु. Definition :—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः. Example :—Act V. verse 5. Act VI. verses 1 & 37.

16. **मन्दाक्रान्ता** is a metre with 17 syllables in each quarter consisting of मगण, भगण, नगण, 2 तगणs and 2 गुरुs. Definition :—मन्दाक्रान्ता जलधिषड्गैम्भौ न तौ ताद्वरुचेत् Examples :—

Act	1.	Verse	33.
Act	II.	"	13, 14 & 26.
Act	III.	"	6, 15, 36 & 38.
Act	IV.	"	26.
Act	V.	"	12.
Act	VI.	"	9 & 22.
Act	VII.	"	6.

17. **शिखरिणी** is a metre with 17 syllables in each quarter consisting of यगण, मगण, नगण, सगण, भगण, लघु and गुरु. Definition :—रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी. Example :—

Act	I.	Verses	28, 29, 35 & 38
Act	II.	"	1, 2, 27 & 28.
Act	III.	"	13, 30, 40 & 44.
Act	IV.	"	3, 10, 11, 12, 13, 14 & 21.
Act	V.	"	9, 16 & 26.
Act	VI.	"	11, 14, 28, 30, 33, 35, 38 & 39.

18. **हरिणी** is a metre with 17 syllables in each quarter consisting of नगण, सगण, मगण, रगण, सगण, लघु and गुरु. Definition :—नसमरसला गः षड्वैदैर्हयैर्हरिणी मता. Examples :—

Act	I.	Verses	20 & 23.
Act	II.	"	4.
Act	III.	"	22, 24, 31 & 32.
Act	IV.	"	19.
Act	V.	"	28.

19. शार्दूलविक्रीडित is a metre with 19 syllables in each quarter consisting of मगण, सगण, जगण, सगण, 2 तगणs & गुरु. Definition:—सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्. Examples:—

Act I.	Verse	39.
Act II.	"	9, 16, 21, 29, 30 & 31.
Act III.	"	16, 37, 43 & 45.
Act IV.	"	1, 5, 17, 20, 22 & 25.
Act V.	"	6, 14, 19, 27, 34 & 35.
Act VI.	"	18 & 40.
Act VII.	"	20.

Madras University Questions.

Subject-matter and criticism.

1. 'The genius of Bhavabhūti was more of a lyric than of a dramatic nature.' Comment on this statement with reference to the Uttararāmacarita.
2. Explain the dramatic purposes served by the introduction of the 'Citradarśana' and the 'Antar-nāṭaka' scenes in the Uttararāmacarita. ✓
3. 'Bhavabhūti has a strong perception of the stern grandeur in human nature and is successful in bringing out deep pathos and tenderness.' Elaborate with suitable illustrations from the text. *1937 March*
4. 'While Kālidāsa dwells on the delicate and mild beauties of Nature, Bhavabhūti loves to depict her grand and sublime aspects.' Substantiate.
5. 'Bhavabhūti seems to wreak vengeance on Rāma for his abandonment of Sītā through Tamasā and Vāsantī.' Discuss. ✓
6. Give a description of the first meeting of Rāma with his sons as depicted by Bhavabhūti.
7. Estimate the importance of the Śambūka incident in the Uttararāmacarita. *1937 Sept.* ✓
8. 'Bhavabhūti is a scholar and a man of the world.' Substantiate.
9. Bring out the importance of हा आर्यपुत्र एतावत्ते दर्शनम् । ✓
अप्यनामयमस्याः प्रजापालकस्य मातुः ।
10. What is the errand sent by Vasishṭha through Ashtāvakra to Rāma and Sītā? *1938 March* ✓

11. 'Bhavabhūti gives effective expression to depth and force of passion.' Substantiate.
12. What is the purpose of the scene where Vidyādhara and Vidyādhari appear?
13. Bring out the importance of the introduction of आलेख्य.
- ✓ 14. Point out the significance of जानकीमपि in
 स्नेहं दयां तथा सौख्यं यदि वा जानकीमपि ।
 आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा ॥ *1938 Sept.*
15. Bring out the purpose served by Citradarśana and Chāyāṅka in the plot of the Uttararāmacarita.
16. 'Bhavabhūti has a strong perception of stern grandeur in human character and is very successful in bringing out deep pathos and tenderness.' Substantiate.
17. Give an account of the fight between Candraketu and Lava. Narrate also the circumstances that led to their fight. *1939 March*
18. 'The Uttararāmacarita is rather a dramatic poem than a play.' Discuss.
19. Point out the salient features of Rāma's character supporting them with suitable references.
20. Describe the mutual meeting of Rāma and Lava at their first sight as depicted by Bhavabhūti. *1939 Sept.*
21. Where has Bhavabhūti deviated in the Uttararāmacarita from the story of Vālmīki Rāmāyaṇa?
22. Give references where Bhavabhūti shows his scholarship in Vedas, Upanishads, Dharmaśāstras and Alamkāra Śāstra.

23. निवृत्तमांसस्तु तत्रभवान् जनकः. Why?
24. आर्यं गृष्टे अपि कुशलमस्याः प्रजापालमातुः. Bring out the appropriateness of the word प्रजापाल. ✓
25. What are the अध्ययनप्रत्यूहाः referred to in the Uttarakāmarita? 1940 March ✓
26. 'Bhavabhūti is skilful not only in drawing characters inspired from tender and noble sentiments, but in giving effective expression to depth and force of passion.' Substantiate.
27. What was the message sent by Vasishṭha to Rāma? Bring out its importance in the plot of the play. 1940 Sept. ✓

Translate into English :—

- | | | |
|-----------------------------|----------------|------------|
| 1. अद्वैतं सुखदुःखयोः... | Act I Verse 39 | 1937 March |
| 2. एतस्मिन्मदकलमल्लि... | I „ 31 | „ Sept. |
| 3. तदस्थं नैराश्यात्... | III „ 13 | |
| 4. व्यतिषजति पदार्था... | VI „ 12 | 1938 March |
| 5. वितरति गुरुः प्राज्ञे... | II „ 4 | „ Sept. |
| 6. अपत्ये यत्तादृग्दुरित... | IV „ 3 | |
| 7. दिनकरकुलचन्द्र... | VI „ 8 | 1939 March |
| 8. कुवलयदलस्निग्धश्यामः... | IV „ 19 | „ Sept. |
| 9. दत्ताभये त्वयि... | II „ 11 | |
| 10. वपुरवियुतसिद्धा एव... | VI „ 24 | 1940 March |
| 11. शिशुर्वा शिष्या वा... | IV „ 11 | Sept. |

Annotate :—

1. अनिवृत्तमांसानामेवमृषयो मन्यन्ते ।
2. क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् । 1937 March
3. पुटपाकप्रतीकाशो रामस्य करुणो रसः ।
4. लतायां पूर्वलूनायां प्रवालस्योद्गमः कुतः । 1937 Sept.
5. रहस्यं साधूनामनुपधि विशुद्धं विजयते ।
6. स्नेहश्च निमित्तसव्यपेक्ष इति विप्रतिषिद्धमेतत् ।
7. प्रभवति शुचिर्बिम्बग्राहे मणिर्न मृदां चयः ।
8. कियच्चिरं वा मेघान्तरेण पूर्णिमाचन्द्रस्य दर्शनम् । 1939 March

9. मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव ।
 10. सत्सङ्गजानि निधनान्यपि तारयन्ति । 1939 Sept.

Explain :—

1. विरोधो विश्रान्तः... Act VI Verse 11 1937 March
 2. चिराद्वेगारम्भी... II „ 27 „ Sept.

Explain with reference to the context (and Alamkāras if any):—

1. मनोरथस्य यद्वीजं... Act V Verse 20
 2. वितरति गुरुः प्राज्ञे विद्यां II „ 4
 3. पुरोत्पीडे तटाकस्य III „ 29 1938 March
 4. किंत्वनुष्ठाननित्यत्वं... I „ 8
 5. एको रसः करुण एव... III „ 47
 6. अहेतुः पक्षपातो यः... V „ 17 1938 Sept.
 7. न तेजस्तेजस्वी... VI „ 14 1939 March
 8. न किञ्चिदपि कुर्वाणः... II „ 19 „ Sept.
 9. पुरोत्पीडे तटाकस्य... III „ 29
 10. गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ।
 11. अहेतुः पक्षपातो यः तस्य नास्ति प्रतिक्रिया ।
 12. लतायां पूर्वलूनायां प्रसूनस्यागमः कुतः । 1940 March

Explain the meaning of:—

1. पदवाक्यप्रमाणतत्त्वज्ञः
 2. हा धिक् परिणीतमपि 1938 March
 3. भगवतां परोरजांसि प्रज्ञानानि „ Sept.
 4. वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे
 न स खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा ।
 5. उत्पत्तिपरि... Act I—13 1940 March
 6. कामान् दुग्धे... V—30 „ Sept.

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